

Ken

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MUSIC, LABELS & CATEGORIES / HOWARD RILEY

LABELS, categories. Are they meaningful, or even necessary? Recently I took part, with the Trio, in a concert at the Purcell Room organized by the Greater London Arts Association in which sixteen artists or groups appeared for a short period of thirty minutes each, the whole presentation being spread over an afternoon and evening. When I wasn't actually playing I sat and listened for two hours or so. After the concert I suddenly realized that I had heard many different categories of music, yet had never once been actively aware of what those categories were. The strength of the music had made categories seem trivial and really rather pointless.

In connection with this, I often think of the words of bassist Charlie Haden, who first came to prominence with the Ornette Coleman Quartet in the late 1950s. "When music is played from a person's heart, it's true. Wisdom includes both the old and the new, merged. I play the way I play no matter who I'm with. People want to put music in categories. But with Ornette, we didn't say we were playing any brand of music. We just wanted to play; we had a need aside. To talk about music in terms of categories is catering to the public. I get the same good feeling from listening to all sorts of music, from Bach to Bird, from seeing a painting by a beautiful painter... It all comes from the same place - the place where all creation comes from".

The two great musical categories of this century have traditionally been 'serious' and 'popular'. I use the past tense quite deliberately for, as critic Henry Pleasants has so rightly pointed out, the terms are now obsolete. Under the 'categories system', the music of Miles Davis would be classed as 'popular'. Popular, in this sense, means music that is either functional or intended as light relief - certainly not music that demands and deserves the attention of the adult who is listening to it. When the term and its connotation is applied to Miles Davis, it is obviously meaningless and, furthermore simply wrong.

The trouble with these terms is that they imply qualitative, not merely idiomatic, differences, 'Serious' equals 'art', 'popular' equals 'entertainment' and ne'er the twain shall meet - that has always been the standard viewpoint. But it's a viewpoint that shows an inability - or unwillingness - to face up to the facts of musical life in the past half-century or so. And the main fact that is obvious to anyone actively involved in music today is that whereas before there was one major musical culture (European) in the western world, there are now two - Afro-American and European. Nobody is suggesting that, say, Miles Davis be featured as a soloist with a European chamber ensemble. One of the main lessons to be learnt from the experiments associated with Gunther Schuller at the beginning of this decade was that forced musical marriages can be disastrous. But is it too much to ask that both cultures be recognized as having a different yet worthwhile validity?

OF COURSE, on both sides of the fence some pieces of music will be intended to be 'lighter' and less serious in intent than others. But in the past it has traditionally always been assumed that the European performer (and in this century that often means a person who is non-creative in the sense that he or she is reproducing completely notated music between fifty and two hundred years old, the standard interpretation of which has already been settled) is automatically more creative, more worthwhile than the jazz performer who, as well as having great technical command of his instrument, must also create his own music on the spot. One isn't 'superior' to the other, they're just different. The inconsistency of the old viewpoint hardly needs to be pointed out, I used the terms 'European performer' and 'jazz performer' in that last paragraph - surely these adjectives are labels? They are, and they are used to denote an idiomatic rather than a qualitative difference. For the music of Duke Ellington is different, in its nature and often in its substance, from that of Pierre Boulez. So, in answer to the opening question - yes and no. Yes, labels are useful in distinguishing idiomatic differences, especially as an aid to communication; but no, they don't indicate anything qualitatively.

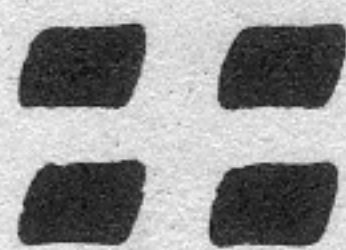
Even when labels are used in a purely idiomatic sense they can create barriers. Ornette Coleman is a man who I have a lot of respect for, both musically and otherwise, for his career has always been marked by critical controversy which has tended to detract from the only thing that Ornette has ever wanted to do - make music. When he first gained widespread prominence as a jazz performer and composer the critics seemed more concerned with what he symbolized ('break with the past', 'the new Bird' etc) than with actually listening to the music he was playing. And with the more recent emergence of his interest in European composition, the critics are busily advising him to stick to jazz (that's O.K. now, apparently). Happily, Coleman goes his own way, as he always has done. For isn't it possible, that the better musicians of today will often be interested in, and talented at, more than one musical idiom? One of the exciting things about music today is its variety and the way in which the aware musician can operate at several different levels. Of course Ornette Coleman's *Forms And Sounds* for Wind Quintet will sound very different from one of his trio or quartet performances - not better, just different. Is it asking too much of the listener that he accept both of these offerings as being different facets of one man's emotional and intellectual make-up? One will not necessarily 'influence' the other - although they might - the world of music today is large enough to encompass these possibilities.

I think it's inevitable that more and more musicians well versed in different musical idioms are going to emerge. It works different ways for different people. Bill Evans and Cecil Taylor, although at different ends of the spectrum as regards approaches to piano play-

ing, have one thing in common - both have assimilated certain elements of European music into their jazz playing, whether consciously or otherwise. Neither have, as yet, had performed or, as far as one can know, written any compositions in the European idiom. That's the way it's worked for them - very different from Ornette Coleman, and perhaps more acceptable to the critics. But if a man performs and/or writes in the jazz idiom and writes and/or performs in the European idiom, or all of these things, and the one doesn't obviously 'influence' the other, it shouldn't be hard to accept that all these things can be different facets of that man's musical character. The situation was unlikely to arise before, as the musical environment was so different. But it's going to arise in the future, and at the moment it seems to be awfully hard for a lot of people to comprehend, let alone accept.

LABELS, categories. So much still depends on the mis-interpretation of these things. Even the newer forms of jazz still suffer on the promotional level from the old show-biz idea of personality projection - the idea being that the more people you draw, the more you are promoted - and, implicitly, the better musician you are. Yet new jazz should obviously be treated in the same way as newer forms of European music - it's a minority interest, has little public appeal in the show-biz sense (I'm talking now of realities, not of things as some people might like them to be), and thus some of the money in the form of awards, commissions etc. granted so far almost exclusively to new European music should go towards it. The serious jazz musician is in the hardest position of all, as he lacks the mass appeal and consequent commercial promotion of the popular performer and hasn't (as yet) got the acceptance accorded the European musician by the Establishment, with the consequent luxury of having his work judged on its own terms. And many of these troubles arise from the use of labels to denote qualitative judgements rather than idiomatic references.

Meanwhile, music will go on. Jazz especially has a long history of mis-interpretation. It has survived in the past, and will doubtless survive in the future. Again, Charlie Haden's words summarize the situation beautifully: 'In a categorical sense, perhaps things have to be labeled, studied, analyzed...But in the end, as a poet has said, 'Word knowledge is but a shadow of wordless knowledge' - feeling came first, words later.



(N.B. The two articles referred to are: 'Charlie Haden - From Hill-billy to Avant-Garde- A Rocky Road' by Dan Morgenstern, *Down Beat*, March 9, 1967, pp. 20, 21, 42. 'Who's afraid of Pierre Boulez?' by Henry Pleasants, *Encounter*, February 1969.)

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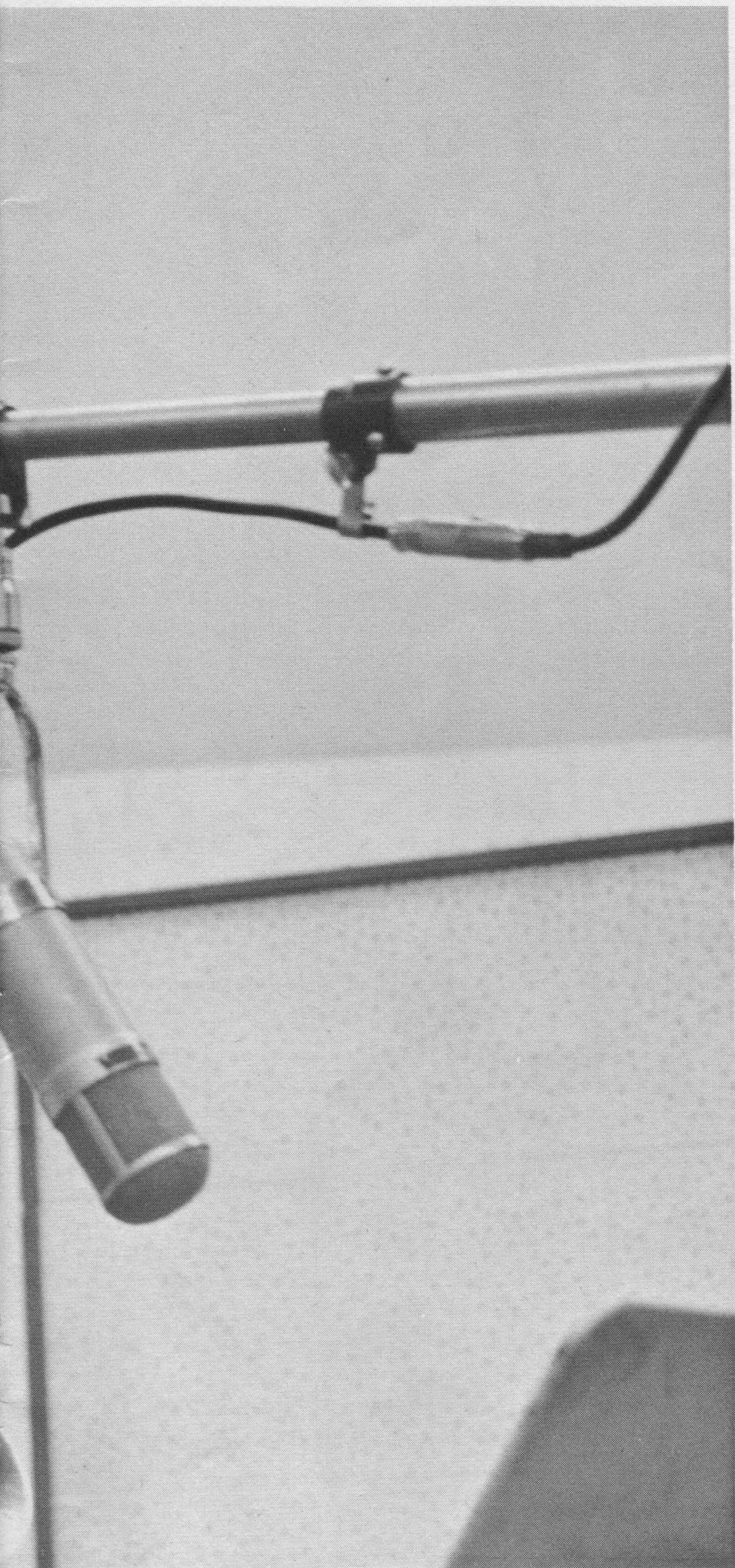


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MUSICIAN TAKING

HAROLD VICK to MARK GARDNER





HAROLD VICK was born on April 3, 1936. He has been a professional jazz musician for about 10 years and his experience has embraced a wide range of groups from the rhythm-and-blues of Red Prysock, Paul Williams, Ruth Brown and Lloyd Price to the less compromising outfits of Howard McGhee, Duke Pearson, Philly Joe Jones and, more recently, Walter Bishop.

On record Vick has proved himself to be an imaginative and consistent saxophonist who is also a polished performer on flute. He has written some attractive tunes, notably *Straight Up*, *A Rose For Wray*, *Winter Blossom*, *Our Miss Brooks* (also recorded by Grant Green), *Letitia*, *Where Butterflies Play*, *Eloquence* and *Autumn Sunset*.

So far three albums on RCA Victor and one on Blue Note have been issued under Vick's leadership. He has appeared on a number of LPs as a sideman with Jack McDuff, Duke Pearson and others. Harold achieved one of his ambitions last summer when he played with a Dizzy Gillespie big band at the Newport Jazz Festival.

On April 30th, Harold Vick arrived in England as a member of the Negro Ensemble theatre company. He will be participating in the World Theatre season at the Aldwych and also hopes to be able to play some jazz during his three week visit.

You were born in Rocky Mountain, North Carolina. What was it like there? Was there any jazz?

Rocky Mountain is rather a small city with a population of maybe around 75,000 people. Well as far as the jazz scene was concerned in Rocky Mountain, it was non-existent. There were no jazz clubs or anything like that. They had a country club and used to have dances there and parties on the weekends but as far as having night clubs, bars, taverns and so forth, they didn't have any of these. However there was one big event each year which was called the June German. It was a dance which was held in a tobacco warehouse and people would come from miles around, all the surrounding cities, as far away as from New York each year to hear some of the best bands that there were at that particular time, like Count Basie, Lionel Hampton, Lucky Millinder and so on. Now these dances were held once a year and they would have two or three bands who would play from dusk until dawn. At this time I was about seven, eight, nine, ten years old but when I was a very small kid my grandmother used to take me each year to hear the bands play and I would look forward to this every year because there I got to hear some of the best musicians of the time and I think this was my prime influence, or the deciding factor, in my becoming a musician. Now I have a cousin who lived in Rocky Mountain at that time who is a very good piano player. His name is Thomas Schofield. At a very early age he tried to interest me in music and playing some type of instrument. I was interested in saxophone right from the beginning but my parents decided well maybe I should start taking piano lessons first so I started taking piano lessons at age eight. But my interest wasn't genuine I guess because I was torn between many things. I wanted to play ball all day and playing on the playground and I wasn't really very interested in studying the piano at that time. So I took piano lessons for a few months and then my parents decided I didn't really have the int-

erest so they allowed me to stop those lessons. At age 12 I still wanted a saxophone so after talking to some music teachers and other people my grandparents felt that it would be wiser if I played clarinet first. So they promised me that if I learned to play the clarinet then they would buy me a saxophone. I played clarinet from the age of 12 until I was 15 before finally getting my first saxophone which was a tenor.

During the time I was at High School I played in the school concert band and marching band and I was on clarinet in this band and I studied my saxophone at home while I took clarinet lessons in school. During this period I also worked with a five-piece combo which was made up of several teachers who were teaching in the public schools system. There were very few other musicians in the town of Rocky Mountain so that all these gentlemen preferred to spend time trying to develop my talents so that they would have a saxophone player to play in their band. And this I appreciated very much because they did much to help me to understand how music is constructed and so forth and they generally did a lot for me. One of these gentlemen was my teacher whose name was Mr. Charles Woods. He is a bass player and he is the leader, the director, of the High school band in Rocky Mountain, North Carolina. He not only taught me a lot of things about concert music but also about music in general. I really owe a great debt to those gentlemen who first started me out on the right track. There was also another saxophone player in that combo. He was a teacher in an adjoining town and his name was Walter Plummer. He is a very good saxophonist and also a very good pianist. He plays fine piano. I think I learned a lot by being able to play alongside him when I was young. There was also another tenor player from Rocky Mountain. He was named Leroy Knight. He was also modern for that time and I really thought that he would do good things but he later started to play rock-'n'-roll and so therefore his progress stopped.

So when did you leave Rocky Mountain?

When I was 18. I entered Howard University where I studied sociology and psychology. By this time I had also grown very fond of playing sports and my interest was really divided between music and sports. During the time I was at Howard I played 'varsity basketball'. I also practised my instrument but I guess I did not invoke my full time to it until my third year when I met Rick Henderson in Washington, D.C. Now Rick is an alumnus of the Duke Ellington band, a saxophonist, a very good writer and arranger and also a conductor. At that time Rick was the director of a show orchestra which played stage shows at the Howard Theatre in Washington. This is a very popular theatre for the rock-'n'-roll stage shows and also at times they had jazz shows like Dizzy's big band, James Moody and so on - they all came to the Howard. So I had an opportunity to work in this pit band for two years under the leadership of Rick Henderson who taught me much about playing in the section, playing in tune and blending with other players. Rick was like a teacher and playing with him was indeed an education because he always stressed discipline and control. He was a great man to have around in trying to form a style and find your way. Rick was a terrific help.

There was nobody of Rick's stature in Rocky Mountain then?

Oh no, I must explain that when I lived there the opportunities for even listening to great jazz were very limited. There was no jazz on the radio during the day and at night I used to try to stay

awake to hear Symphony Sid's show which you could get if the weather was good. This was the only way I could hear any music on the radio. My mother was living in New York at that time while I was being raised by my grandparents in North Carolina. But mother used to send me records, jazz records, because she knew I loved jazz and I must admit that my mother's taste was always good. She used to send records by people like Billie Holiday, Charlie Parker, Coleman Hawkins, Sonny Rollins, Sarah Vaughan and many other beautiful jazz artists. That was my introduction to hearing great people. I used to listen and listen to the records until I wore them out. She would always bring records when she came to visit, also music books which enabled me to study on my own.

Anyway after graduating from Howard University I went on the road with several rock-and-roll bands. First of all I worked with Red Prysock, who is a brother of Arthur Prysock. Then with Paul Williams, who had *The Hucklebuck* hit record, Ruth Brown, and then later Lloyd Price and many rock-and-roll bands. I worked with King Curtis. I did this type of work for several years and then about 1960 I met Brother Jack McDuff who was just leaving Willis Jackson and was interested in forming a band. This was where my organ groove started. I worked with McDuff from about 1960-1964 after which I worked with several more organ players including Larry Young, John Patton, Wild Bill Davis, Gloria Coleman, who is the wife of tenor saxophonist George Coleman, and I recorded with Richard Groove Holmes. So you see I have had a chance to play with quite a few organists. After that I began to get some work with the rhythm sections. When I left McDuff in '64 I started working with Walter Bishop. Frank Haynes was originally on tenor in Walter's quartet for awhile but he took sick, went into hospital and never came out of it. So since then I've been gigging with Bish, along with several others.

I suppose you prefer this small group work, rather than big bands?

Well I like playing with big bands sometimes because I like to hear all the parts and all the instruments but I generally prefer to work with a rhythm section of piano, bass and drums. Still I enjoy playing with an organ. You can really say I enjoy playing, period. I like working in all contexts because each thing has its place so I would like to be able to play whatever is called for and that includes the blues and everything.

Why did you plump for a career in music rather than continuing your work in sociology and psychology?

Well that goes back a little way. When I was younger I was very undecided as to what I wanted to do. I was very interested in sports and also music, as I said. But my family persuaded me to study something else, for they, as well as myself, were afraid that if I was not successful in music or sports I would not have anything else to do so I decided to take a liberal arts course. During the third year in school I realised that music was what I really wanted to do. So I decided to finish my course in psychology and then pursue the music field. When I first came to New York and wanted to quit playing in organ groups and travelling, I had to get several day jobs in order to maintain myself here. I worked in the welfare for awhile, I worked as a waiter in the East Side airline terminal for awhile, and I had several other jobs. But during this time I really felt that I wanted to be a musician and I tried to study and practice as much as I could when I got off from the other jobs. But after working in the welfare and experiencing these things, I knew that I wanted to play more than anything else.



You now play tenor sax, soprano flute and a number of other instruments. Do you find it difficult to adjust from one to the other?

I like to play different reed instruments and this is kind of necessary now. In order to be a saxophonist you must also be able to play flute parts, clarinet parts, in order to make a living that is, and I do play tenor, alto, baritone, clarinet, flute, bass clarinet, soprano. I also have a piano which I spend a lot of time with. I play recorder and I also have a guitar but I haven't had enough time to spend on that just yet.

One of your earlier records with McDuff also featured Gene Ammons. Playing with Jug must have been an experience?

It certainly was. During my spell with McDuff, because I was a young, less well known player, they would put a saxophonist with some name value on the sessions to help sell the records. So from time to time Brother Jack recorded with more famous sax players to increase the sales potential. We recorded once with Eric Dixon who is now with Count Basie, on another date it was Jimmy Forrest, and then Gene Ammons. I was very happy and very honoured to be even on a record with Gene Ammons. They allowed me to play alone on one track - *Strollin'*, a Horace Silver tune. Jug has always been one of my favourites and he was also a good friend of mine.

That Blue Note album, "Steppin' Out" was good. How come there weren't any more to follow it? The record was pretty well received if I remember rightly.

Well, I started a second album for Blue Note which was also to be an organ date. It had in the personnel George Coleman (tenor

sax), Grant Green (guitar), John Patton (organ) and Ben Dixon (drums). However it was never finished. We did about half of it but then the president of the company, Alfred Lion, and myself had a little business disagreement so therefore I was not able to make any more records for Blue Note. After that, I was naturally pleased to be signed up by RCA Victor in 1966. Fred Norsworthy, a young man from England, was instrumental in helping me to obtain that contract. He was also responsible for getting me to do Kenny Graham's *Caribbean Suite* because I had never heard the music before. Fred played me Kenny's original *Suite* and he obtained the music and also got the permission of the company to let me record it. I am therefore very grateful and indebted to Fred because he has done so much to help me into a position where I could make my own records.

How do you like New York, the City? It must be such a change from Rocky Mountain, even Washington

Well, I really like New York but as we know it is a very cold city as far as relationships among people are concerned. A very vicious city and working conditions for jazz musicians are not too good either. There aren't too many clubs, very few clubs in fact in comparison to the great number of musicians who live here. So the work situation gets bad at times. As far as I'm concerned, I've been able to make a few commercial records and also in the last couple of years I've played the music in two plays. For the first five months of 1967 I worked in the band for a play entitled 'The Coach With The Six Insides.' The music was played by three musicians who doubled on about eight or nine instruments each. I was playing alto, soprano, flute, recorder, bass clarinet plus two or three rhythm instruments. We had one fellow, for instance, who doubled on piano, violin, xylophone, bass and so forth. Everybody had to play a lot of different things. The second play I was in during the latter part of 1967 was with an acting group called The Negro Ensemble and the name of this play was 'The Lusitanian Bogey'. It was very successful and it was made possible by a grant from the Ford Foundation. The music for this play was written by a very talented musician by the name of Coleridge Perkinson. He wrote the voice parts and directed the choir on the two Donald Byrd albums with voices. The music for this play was very interesting and I enjoyed the experience very much,

Presumably you would like your own group now, having worked so much for other leaders?

I would like to have a group of my own, not so much for the selfish reason of just being the leader, of being out front, When you work with other bands and leaders all the time you always have to play what *they* want you to play when *they* want you to play it. You just never get a chance to do your own thing. Now I would like to have a group because I want to play with the same guys for awhile so that everyone gets to know each other musically and also because I would like to play some of my music sometimes. Now I like to try to interpret other people's music but I'd like to be able to do my own material which never seems to be possible when you are in another man's band.

I suppose that without your own group there isn't the same incentive to write original compositions?

That's true but anyway I haven't had much time for writing recently. I've been spending a lot of time with the piano, practising, and also I've been studying the oboe. So this has demanded most of my



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attention. However, I will be writing some more very soon because I must get some new music together for another album.

What are your feelings toward the musicians and music which we loosely label the avant-garde? From your records, you seem to be more of a mainstream player, though obviously you have listened to John Coltrane.

I think that the new music is valid in a sense and we have some good players and the music is still growing. I like the new music. However, I do feel that a number of the young players are getting on the bandwagon, so to speak. I like Ornette, I liked Eric Dolphy very much. There are several players in the new school that I like. However I do feel that the new music isn't doing anything to help the working conditions for musicians in the jazz clubs. It is not helping to create more listeners for jazz. Now as for me and my relationship to mainstream, avant-garde or any other kind of garde, I just try to play the way that I feel. I try to play what is called for at a given time. I try to play the blues, standards, bebop and I'm interested also in the new music. I have played this avant-garde music many times with some of the good players and I enjoy it in that context where the situation calls for this style. But I guess that you could say that I'm more of a mainstream player because I have a lot of respect for melodies and I like to play pretty tunes. But however you may hear me play at any given time, I'm just playing the way that I feel right then.

Who do you consider were your early and greatest influences?

My very early influences were Coleman Hawkins, Don Byas, Sonny Stitt and of course Charlie Parker. Also Gene Ammons and I can say Stan Getz because when I was a very small boy, I used to listen to Stan and I always liked him a lot. I listened to James Moody a great deal when I was a youngster and Eddie Lockjaw Davis too. When I was living in Washington in college there was a young man who never made any records to this day but I must list him as one of my influences. He was and still is a very good tenor player and he has the respect of many of the top tenor players in this country. His name is Buck Hill. He lives in Washington and I used to listen to him at night after school when I'd go down to the tavern where Buck worked six nights a week with a quartet. Buck is one of my favourite tenor players. Not only was I influenced by saxophone players. In more recent years I have been influenced by many other players who use different instruments. And in my formative years I was influenced by a number of trumpet players. Among these were Dizzy Gillespie, Miles Davis, Fats Navarro and, I must say, Kenny Dorham. Kenny Dorham has always been one of my favourite trumpet players. He is a very good, underrated musician and he is really deserving of another chance in jazz. Another person who has always been an influence and who I admire both as a musician and a man and gentleman and that is Ahmed Jamal. I must mention two other great gentlemen of jazz and of the saxophone who were early influences and in fact are my two favourite saxophonists - John Coltrane and Sonny Rollins. These are two people I hold in most high esteem.

Who do you single out among the younger players?

Well firstly, I must name Freddie Hubbard. I knew Freddie when he first came to New York and I've seen his progress over the years and I really feel he is a very fine young musician. Next, I would have to mention Joe Henderson, then George Coleman, who is another fine and underrated player. George and I have studied together, played together and he is very underrated. Blue Mitchell - there's another one, Lee Morgan and I could go on and on. As

for pianists, I would say that Herbie Hancock and McCoy Tyner are two fine musicians. Herbie was on my last record and I'm looking forward to being able to record something with McCoy and also I want to play with Cedar Walton. I think that Cedar is a very beautiful musician and I want to use him on my next record if possible. Victor Feldman is another excellent pianist. He is on the last session I did but it hasn't been released yet. I think it was a good date and Vic played very well on it.

What plans do you have for the future?

That's a very hard question to answer because the nature of the music business is such that it is almost impossible to plan anything. I will practice, study and try to continue to grow and make myself a much better musician, and whatever happens from that, well, I'll just have to accept. I'm not trying to plan anything but I do want to make myself a more worthy and better person and maybe something good will happen as a result.

HAROLD VICK

*A Name Listing
by Mark Gardner*

HAROLD VICK - Steppin' Out:

Blue Mitchell (tpt); Harold Vick (ten); John Patton (org); Grant Green (g); Ben Dixon (d)

Englewood Cliffs, N.J. - May 21, 1963

Our Miss Brooks Blue Note BLP(BST8)
4138, 45-1897

Vicksville -
Trimmed In Blue -
Laura -
Dotty's Dream -
Steppin' Out -

HAROLD VICK:

Harold Vick, George Coleman (ten); John Patton (org); Grant Green (g); Ben Dixon (d)

Englewood Cliffs, N.J. - late 1963

(unknown titles) Blue Note (unissued)

HAROLD VICK AND HIS ORCHESTRA - The Caribbean Suite:

Blue Mitchell (tpt); Harold Vick (fl/sop/ten); Al Dailey (p); Everett Barksdale (g); Bobby Hutcherson (vib); Walter Booker (bs); Mickey Roker (d); Montego Joe, Manuel Ramos (Latin perc)

New York City - June 15, 1966

TPA1-5080 *Bongo Chant* RCA Victor(a) LPM
LSP) 3677

TPA1-5081 *Beguine* -
TPA1-5082 *Wha' Hupp'n?* -
TPA1-5083 *Letitia* -
TPA1-5084 *Mango Walk* -
TPA1-5085 *Tiempo medio Lento* 47-9101
TPA1-5086 *Barbados* -
TPA1-5087 *Dance of the Zombies* RCA Victor (A) LPM
(LSP) 3677

TPA1-5088 *Jamaica Farewell* -
TPA1-5089 *Haitian Ritual* -
TPA1-5090 *Saga Boy* 45-9101

Note: -1 ten, bs, p, d only. The titles on 45-9101 are edited versions. Blue Mitchell also plays Latin perc. on several unspecified tracks.

HAROLD VICK - Straight Up:

Virgin Jones (tpt); Harold Vick (fl/sop/ten); Al Dailey (p); Warren Chiasson (vib); Everett Barksdale (g -1); Walter Booker (bs); Hugh Walker (d)

New York City - October 3, 1966

TPA1-7805 *A Rose For Wray* RCA Victor (A) LPM
(LSP) 3761
TPA1-7806 *Gone With The Wind* -
TPA1-7807 *We'll be together Again* -
TPA1-7808 *Like Alice* unissued
TPA1-7809 *Like A Breath Of Spring* RCA Victor LPM
(LSP) 3761

TPA1-7810 *Lonely Girl - 1* -
TPA1-7811 *Straight Up -1* -
Barksdale out

New York City - October 4, 1966

TPA1-7812 *Flamingo* RCA(A) LPM(LSP)3761
TPA1-7813 *If I Should Lose You* -
TPA1-7814 *Winter Blossom* -

HAROLD VICK:

Harold Vick (fl/ten); Vic Feldman (p/vib); Walter Bishop Jr (p); Malcolm Riddick (g); Ben Tucker (bs); Mickey Roker (d)
New York City - May 1, 1967

UPA1-4086 *Sunny* RCA Victor (unissued)
UPA1-4087 *Reflections* -
UPA1-4088 *Home Is Where Love Is** -
UPA1-4089 *A Time And A Place* -
UPA1-4090 *Like Alice* -
UPA1-4091 *Where Butterflies Play* -
UPA1-4092 *Pitco Blues* -
Bob Bushler (bs) replaces Tucker

New York City - May 2, 1967

UPA1-4093 *Blue Gardenia* RCA Victor (unissued)
UPA1-4094 *Wild Is The Wind* -
UPA1-4095 *Leave It The Way It Is* -
UPA1-4096 *Where Butterflies Play* -

HAROLD VICK - The Melody Is Here (Watch What Happens):

Jimmy Owens (tpt/fl-h); Tom McIntosh (tbn); George Marge, Joe Farrell (oboe/fl/clt/bs-clt); Harold Vick (ten); John Blair (vln); Herbie Hancock (p); Everett Barksdale (g); Bob Cranshaw (bs); Grady Tate (d); Dave Carey (perc/finger cymbals); Teddy Charles (perc/vib); Ed Bland (arr/cond); 3 unknown girls (vcl) *.

New York City - August 21, 1967

UPA1-8513 *Serenata** RCA Victor (a) LPM
(LSP) 3902

UPA1-8514 *Autumn Sunset* -
UPA1-8515 *Guava Jelly* -
McIntosh (tbn) out; Lawrence Lucia (g) added
New York City - August 22, 1967

UPA1-8516 *This Hotel** RCA Victor(a) LPM
(LSP) 3902

UPA1-8517 *Watch What Happens** -
UPA1-8518 *Where Butterflies Play** -
UPA1-8519 *Eloquence** -
UPA1-8520 *Whisper Not** -

Harold Vick (sop/ten); Herbie Hancock (p); Bob Cranshaw (bs); Grady Tate (d)

New York City - August 23, 1967

UPA1-8521 *If Ever I Would Leave You* RCA Victor (a)
LPM(LSP)3902

UPA1-8522 *Ode to Trane* -
UPA1-8523 *Angel Eyes* -

My thanks to Brad McCuen and Harold Vick for their assistance in preparing this listing. -M.G.

14 PER 3 AM

FRED McDOWELL/FREDDIE KING

IT'S curious that in spite of the blues boom which has had its effect on clubs and groups, let alone pop music, up and down the country, there were more visiting blues singers in 1959 - 60 than there are likely to be now, a decade later. At least, that would certainly have been the case if arrangements were left to the promoters, but a National Blues Federation (see *April Jazz Monthly*) has been formed which may change all that. Following the very successful Blues Convention last summer, an event which looks as if it will be annual one, the London Blues Society is also likely to be active in arrangements concerning concerts. Elsewhere there seem to be many blues centres springing up, as for instance the somewhat unlikely Farnham Country Blues Club, or the Swansea Folk and Blues Club, the Leicester Blues Society, the Bristol Folk Blues Club and University centres too. All this bodes well for future visits - at least if the tour of Fred McDowell was a financial success.

Whether it was or not, it was certainly a musical success. By courtesy of the LBS and NBF I was able to arrange a concert at the Architectural Association at which Fred played for some eighty minutes. This gave an excellent opportunity to hear him at length when he had time to loosen up, to size up the audience and to extend himself. Architectural students are probably more "cool" than any other comparable student group and at first their reaction, when not somewhat bewildered, was just a little reserved. It was a reserve that Fred's gentle appeal, his unexpectedly loud voice and guitar, and the extraordinary intensity of his singing, very rapidly broke down. In minutes the audience was ecstatic and the concert concluded as one of the most outstanding of recent events in a place which has a pretty high quality, and almost unparalleled frequency, of happenings of various kinds. At first Fred was hampered by high amplification of his guitar and poor amplification of his voice but this was quickly rectified and a spellbound audience heard him singing *Louise*, *Write Me A Few Short Lines*, a sensational *Shake 'Em On Down* and many other items, including some moving gospel songs and spirituals. He sang *John Henry* - which I had never heard him perform before, and a *Goin' to the River*, *Take My Hook* with a sizzling guitar accompaniment. McDowell is one of the few slide guitar players these days who actually does use a bottleneck - a brass ring is far more frequently employed. It seems to give an indefinable extra quality of clarity to his playing. This was, of the performances I heard, the most memorable and placed Fred McDowell in the very front rank of older bluesmen working today. (Incidentally he is working - far more than he used to, as he now plays for dances and suppers around Como for both



FRED McDOWELL

photograph by Valerie Wilmer

Negro and white audiences and functions, he told me.) This was on March 4th and four days later he was playing at his only London concerts as originally billed.

The Mayfair Theatre was perhaps too swish a venue; at all events the concerts did not quite click. Partly because of the inebriation of the compere; Partly because the various British groups and singers who performed did not think to tune up *before* being on stage with the result that minutes - long ones - were wasted in chit-chat and tuning which irritated an audience which had paid 17/6 a seat. Fred McDowell's spot was really too short, but he did perform a splendid *Red Cross Store* which was an unexpected one out of the bag. I'd strongly recommend less time-wasting and a more professional approach for future presentations, or audiences may drop out; certainly listeners near me were none too pleased with the casualness, although satisfied with McDowell even if his spot was rather a brief one.

A very different kind of blues was to be heard at Klook's Kleek on the night of February 25th when Freddie King appeared with a group comprising drums, bass guitar, and second guitar, called by no means inappropriately, The Steamhammer. They provided the kind of hard-hitting groundwork that Freddie King obviously liked, and their lack of subtlety helped to enhance his intricate fingering. Though I am not too familiar with his recordings, he sang a recognisable *Have you Ever Loved A Woman*, *You Know That You Love Me*, and played a number of boogies that admittedly, all sounded much the same. King is a little like Albert King in his playing, and like B.B. King too, who was the father of this kind of blues. But he's a better singer than most in this genre by far, and he really works. His face crumples like a squeezed orange as he sings; sweat pours of his broad features - which suddenly relax into a beaming display of white teeth as he concludes. He certainly had the crowd, and me, with him. If he comes again, hear him if you can.

PAUL OLIVER

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RECORD REVIEWS

COUNT BASIE

BASIE STRAIGHT AHEAD:

Gene Goe, George Cohn, Oscar Brashear, Al Aarons (tpt); Grover Mitchell, Richard Boone, Bill Hughes, Steve Galloway (tbn); Marshall Royal, Bobby Plater (alt, fl); Eric Dixon (ten, fl); Eddie 'Lockjaw' Davies (ten); Charlie Fowlkes (bar); Count Basie (p, org-1); Freddie Green (g); Norman Keenan (bs); Harold Jones (d); Sammy Nestico (arr, p-1)

Hollywood - 1968

Basie - straight ahead :: It's Oh, so nice :: Lonely Street :: Fun time :: Magic flea :: Switch in time :: Hay burner :: That warm feeling-1 :: The queen bee

Dot SLPD (M LPD) 525 (37/5d.)

IN MANY ways the Count Basie Orchestra is an anachronism on the current scene. This may not say much for the current scene, but an orchestra playing straightforward, danceable 'arranger's jazz' is a holdover from earlier, and from a big band point of view happier, days. Few present day arrangers have much experience at creating the right kind of score for such a band, and some of the contributions to the Basie book in recent years have been decidedly mediocre. This is not the case here, for Sammy Nestico has provided some high grade arrangements, perfectly laid out for the Basie style and approach. Full use is made of the band's resources and in return they produce a quite brilliant performance. Grover Mitchell is quoted on the sleeve as saying that this is the band's best album in five years. He is right.

Solos are short and the Count and Eric Dixon have the bulk of them: both play with swing and individuality without exactly burning with new ideas. Grover Mitchell, Al Aarons and 'Lockjaw' Davies have one solo each. But the emphasis is very much on the band, who play with their own unique, very infectious, swing. The rhythm section is sheer delight - Basie is usually strong here, but this is one of his very best units. The new drummer, Harold Jones, is quite a find. Sammy Nestico follows the standard Basie pattern established in and unaltered since the early 'fifties - a programme of more or less medium tempo swingers spiced, if that is quite the word, by a Marshall Royal ballad feature, an up-tempo flagwaver and an imitation of Neal Hefti's *Li'l darlin'*. Here the swingers do swing to fine effect and the scoring is both apt and imaginative.

This is really a very, very good Basie LP.

EDDIE LAMBERT

COUNT BASIE DANCE SESSIONS:

Reunald Jones, Paul Campbell, Joe Newman, Wendell Culley (tpt); Henry Coker, Bennie Powell, Jimmy Wilkins (tbn); Marshall Royal (clt, alt); Ernie Wilkins (alt, ten, arr); Eddie 'Lockjaw' Davis, Paul Quinichette (ten); Charlie Fowlkes (bar); Count Basie (p); Freddie Green (g); Jimmy Lewis (bs); Gus Johnson (d)

New York City - July 25, 1952

837 *You're not the kind*

Johnny Mandel (tbn); Frank Wess (ten, fl); Frank Foster (ten); Eddie Jones (bs) replace Wilkins, Davis, Quinichette and Lewis

Los Angeles - July 13, 1953

1256 *Plymouth Rock*

1257 *Blues go away*

Joe Wilder (tpt); Henderson Chambers (tbn) replace Campbell and Mandel

New York City - December 12, 1953

1403

Peace pipe

1404

Straight life

1405

Bubbles

1406

Softly with feeling

1407

Cherry point

1408

Basie goes Wess

1409

Right on

1410

The blues done come back

Thad Jones (tpt); Bill Hughes (tbn) replace Wilder and Chambers
New York City - June 1954

1887

Slow but sure

1888

You for me

1889

Soft drink

1890

She's just my size

1891

Two for the blues

1893

I feel like a new man

1895

Stereophonic

1896

Sixteen men swinging

1899

Mambo mist

Verve M VSP-13/14 (37/5d.)

THESE records made a considerable impact when they were first issued and still sound very

good today. It is easy, in retrospect, to note that the scores are somewhat stereotyped, that the themes are melodically not very impressive - neither were most of those used by the great Basie band of the 'thirties - but at the time of their release the records impressed through the overpowering swing and precision of the ensemble, the vitality conveyed by the band as a whole and by some of the soloists, and by the fact that it seemed that Basie was once again leading a first rate big band. What then, went wrong? Arrangers of the calibre of Don Redman and Sy Oliver have always been rare in jazz and during the heyday of the big bands many used men who were basically no more creative than Neal Hefti, Ernie Wilkins, Johnny Mandel and Manny Albam who contributed the scores for these titles. The difference lay in the quality of the soloists and the fact that the arrangements, though they may have set the style of the bands, seldom enmeshed them in a formula from which they were unable or unwilling to escape. The main soloists on these LPs - Joe Newman, Frank Foster, Frank Wess and Henry Coker - simply failed to live up to the promise of their early work, and they in turn were to be replaced by others whose solos became increasingly anonymous. With the success of 'The Atomic Mr. Basie' the Basie band settled back into a routine that gained it public acceptance but meant that its performances were pre-shaped, so that even an arranger like Benny Carter could do nothing to change its course. Today the Basie band is a highly efficient machine working a routine that spells, for me at least, instant boredom. This has nothing to do with the fact that it failed to draw upon 'modern' innovations, as some writers suggest - cliches are not confined to the swing period - but is a question of failure to emulate the highest achievements of the big band tradition from which its basic style is derived. It is pointless to blame Count Basie for taking the easy course, for it is salutary to recall that his economic position was so parlous around 1941 that it was seriously rumoured that he was ready to give up his band and work as arranger and pianist with Benny Goodman.

Fifteen years ago, when these LPs first appeared, doubts as to the viability of the style would have seemed pessimistic in the extreme. Apart from an expendable *Mambo mist* and a treacly *You're not the kind*, the performances bristle with vigour, the ensemble swings mightily, and the solos, while clearly not in the class of those heard on the recordings of the 'thirties band, are still worthwhile. Foster has driving passages on *You for me*, *Soft drink* and *Sixteen men swinging*, while the softer toned Wess is pleasant on such titles as *Straight life*, *Peace pipe*, *Blues go away* and *Right on*. Thad Jones is heard on *She's just my size* and *Soft drink*, Joe Wilder takes a lyrical middle-eight on *Softly with feeling*, while the bright Edison-influenced trumpet solos on other tracks are all by Newman. Wess's flute solo on *She's just my size* is as dull as most flute solos in jazz usually are, Coker is a limited soloist, but such factors are outbalanced by the beautifully played and roaring ensemble passages that build riff patterns in a most exciting manner. Gus Johnson was, after Jo Jones, easily the finest drummer to work with Basie, his playing throughout being very impressive and adding to the effectiveness of a superb rhythm section. Basie himself contributes a number of outstanding solos, not yet sounding, as Preston Love wrote, like the odd man out in his own band. 'In my beginning is my end' wrote T.S. Eliot, and though it is unlikely that he ever heard of the Basie band it is singularly applicable in this instance. Still, these are records to be enjoyed on their own terms, for they offer exciting performances of great vigour and have stood the test of time well. This set is one of the two or three outstanding ones in the Verve VSP series and is thoroughly recommended. The sound seems to have been improved since the initial issues, the total playing time is 72 minutes. ALBERT MCCARTHY

GORDON BECK

GYROSCOPE:

Gordon Beck (p); Jeff Clyne (bs); Tony Oxley (d)
London - September 28, 1968

Gyroscope :: Clusters :: Suite No.1 :: Miss T Fying :: Sincerity :: And still she is with me :: Oxus

Morgan MJ1 (37/6d.)

EXPERIMENTS WITH POPS:

as above plus Johnny McLaughlin (g)

London - December 7, 1967

These boots are made for walking :: Norwegian wood :: Sunny-1 :: Up, up and away :: Michelle :: I can see for miles :: Good vibrations :: Monday, Monday

1-p solo

Major Minor SMLP (M MMLP)21 (37/6d.)

THE GORDON Beck Trio first came together as a rhythm section backing such as Mark Murphy and, in the fluctuating world of British rhythm teams (fluctuating in at least two senses), they and the Mike Pyne Trio are the only groups, irrespective of style, who play *together*. This was proved during their stint last year with Phil Woods, who gave them their head and was amply rewarded, and at that time they began to feature some of the original material which makes up the "Gyroscope" LP. The kind of controlled freedom and interplay heard here represents an outgrowth of the Bill Evans approach (particularly noticeable on the ballads *Clusters* and *And Still* - indeed the latter theme is reminiscent of *I fall in love too easily*), while Gordon's own work clearly leans towards Herbie Hancock, especially when, as on *Clusters* and *Sincerity*, Jeff Clyne and Tony Oxley fall into a Ron Carter/Tony Williams groove behind him. Interestingly, there are unexpected (and probably unconscious) echoes of France's Martial Solal Trio in the playfully fragmented themes of *Gyroscope* and *Miss T*, and in some of the piano solos, for instance on *Suite*. This comparison is an indication of the high quality of the group, although it does remind me that, like Solal, Gordon Beck occasionally tends to overwhelm the listener (if this remark is taken as showing envy for Gordon's considerable technique, I'll gladly own up, but I was thinking more of the emotional content). To be fair, though, whereas in the March 1966 *JM* I wrote "Gordon Beck (is) a fine pianist who has everything except a sense of economy", this is here shown to be untrue and, overall, the record benefits from greater variety than most trio albums, with some well-integrated free interludes and even, towards the

end of *Suite*, a falsetto moan from the leader.

The earlier LP finds the trip, plus the exciting Johnny McLaughlin (who has recorded with Tony Williams in New York), adapting some of the better recent hit-songs and proving emphatically that "sing-along-with-Ramsey" is not the only way of jazzing the pops. (Incidentally, I hope all those people who dug Ahmad Jamal, mainly because Miles did, are now digging the Fifth Dimension for the same reason!) Not all this material is equally capable of creative treatment - nobody could do much with *Sunny*, least of all as an out-of-tempo solo, and the ponderous chromatics on *I can see* seem rather out of place - but the up-tempo versions of *Michelle* and *These boots*, complete with intricate bridge-passages are remarkably convincing. While not uniformly successful, this album demonstrates the occasional value of pop-music and its possible utility to jazz musicians, and it is virtually the first of its kind to do so; it was produced by Ray Horricks, who once upon a time used to write for this magazine, and lasts 39 minutes. The Morgan LP (nothing to do with Alun Morgan, however, for this is a new company run by session-men Barry Morgan and Monty Babson) has 40½ minutes of altogether more challenging music, and should not be overlooked in the sudden avalanche of comparatively mediocre British jazz records. BRIAN PRIESTLEY

CYLINDER JAZZ

HARRY RADERMAN'S JAZZ ORCHESTRA:

Harry Raderman (tbn) with unknown personnel of 2 tpt; 2-3 sax; p; bj; tu; d

c. 1922

Make that trombone laugh :: Dardanella

FRED VAN EPPS (bj) acc unidentified p

c. 1904

NEW YORK MILITARY BAND:

Unknown personnel

c. 1914

Hungarian rag

EDISON GRAND MILITARY BAND:

Unknown personnel

c. 1897

At a Georgia camp meeting

OLLIE OAKLEY (bj)

c. 1904

Hiawatha rag

DUKE YELLMAN AND HIS ORCHESTRA:

Unidentified 2 tpt; tbn; 3-4 sax. clt; p; bj; tu; d

c. 1928

Meadow lark

VESS L. OSSMAN (bj) with orchestral accompaniment

c. 1905

Coconut dance

c. 1912

My Sumuran gal (Medley)

FRISCO JASS BAND:

Unknown personnel

c. 1921

Nighttime in little Italy

BURT SHEPPARD (vcl) acc unidentified p

c. 1903

Bill Bailey won't you please come home

EDISON CONCERT BAND:

Unknown personnel

c. 1904

Hiawatha rag

EDISON MILITARY BAND:

Unknown personnel

c. 1905

Teasing medley

Saydisc OSDL-112 (41/-)

CYLINDER Syncopation would be a more appropriate title for this LP, for apart from a couple of passages on the Yellman track the performances pre-date jazz proper.

The three banjo players indicate the strong influence that ragtime had on popular music in the early years of the century, with

Ossman and Van Epps showing a little more rhythmic flexibility than Oakley. Today it would be surprising if a leading brass band recorded ragtime music yet this was common around the turn of the century and the fact that Sousa commented on the decline of the form once it became popular shows that he, and presumably others, were not performing it for pure novelty effect. The four band tracks are unexpectedly effective, particularly *Hungarian* and *Hiawatha*, with a section of clarinets giving mobility to the interpretations. Raderman was influenced by the comedy aspects of the O.D.J.B. and was best known for his laughing trombone effects, gruesomely displayed on his two tracks here, while Yellman's *Meadow lark* is an odd mixture of period dance band playing and some jazz influenced solos and scoring. Sheppard was a British music hall artist and sings *Bill Bailey* as a music hall song, while the Frisco Jass Band's *Nighttime* offers no jass but some very pedestrian dance music including frequent quotes from *O Sole Mio*. Joe Frisco, its nominal leader, was a partner in the vaudeville team of Frisco and Dermott, and when he played New Orleans in 1914 heard Tom Brown's band and was responsible for bringing it to Lamb's Cafe in Chicago soon afterwards.

This LP is a fascinating historical document of the development of syncopated music in the early 1900's and its value to readers of this magazine depends solely on whether or not they are interested in the subject. About half the tracks are taken from Edison Blue Amberol cylinders, noted for their good sound quality. Saydisc Records, who also issue blues material on their Matchbox label, have a variety of unusual items in their catalogue and would no doubt send a list of available items to readers forwarding a s.a.e. to them at The Barton, Inglestone Common, Hawkesbury, Badminton Glos.

ALBERT MCCARTHY

AMANCIO D'SILVA

INTEGRATION:

Ian Carr (tpt, fl-h); Don Rendell (ten); Amancio D'Silva (g); Dave Green (bs); Trevor Tompkins (d)
London - 1948

Ganges :: *Jaipur*
Rendell out

same date

Maharani :: *Cry free* :: *Joyce Country*

Don Rendell (sop); Amancio D'Silva; Dave Green (bs)
same date

Integration

Ian Carr (tpt); Amancio D'Silva (g)
same date

We Tell You This

Columbia SCX(Ⓜ SX)6322 (37/5d.)

AMANCIO D'Silva is a Goanese guitarist who came to this country in 1967 and then collaborated with Ian Carr to produce this 'Integration Suite'. It consists of four Eastern-flavoured jazz themes, an out-of-tempo ballad feature for D'Silva (*Joyce Country*), and two free improvisations (*Integration* and *We Tell You*) - though free in the sense of a conventional ad lib rather than today's norm of anything goes and may the best key win.

D'Silva has a completely individual guitar style. Not surprisingly it owes at least as much to the sitar as it does to traditional jazz guitar, and his solos are built around the even rapid notes, the insistent rhythms and repeated accents, and the constantly building phrases that we associate with Indian music. But this is jazz, not a hybrid nor even a deliberate fusion. The obvious point of comparison is not so much Indo-Jazz as Django Reinhardt, for D'Silva has a jazz flair and attack which Indo-Jazz lacks, or would lack but for Joe Harriot. Just as Reinhardt was a gypsy playing his special brand of jazz guitar so D'Silva is an Indian playing his special brand of jazz guitar and in each case the music is distinctive and successful to much the same degree for much the same reasons. Which means that D'Silva may have as much to offer jazz as Django had. Certainly I want to hear a lot more from him, and I'm particularly curious to hear him in a more conventional jazz setting, playing orthodox jazz material and a couple of standards. At least that will establish how much the considerable appeal of this record is simply novelty value and how much is genuine originality. D'Silva is accompanied here by the Rendell-Carr Quintet minus

piano. Carr's playing is a little self-conscious and, except for a storming tenor solo on *Jaipur*, neither leader reaches the heights of their latest Quintet LP. *Integration* is the better of the two free episodes, with guitar and soprano superbly held together by Dave Green's bass. In fact Green's contribution to this session is the most impressive after D'Silva's. The absence of a piano throws an extra burden on him and he responds by playing even better than usual. The drumming, on the other hand, tends to be stilted and insensitive. Actually I think this particular material might have benefited from having a tabla in place of conventional jazz drums - Indian drumming is streets ahead of jazz in some respects - but perhaps that would only have concealed D'Silva's genuine qualifications as a jazz musician.

This is certainly a record worth hearing: try *Jaipur* for drive, *Joyce Country* for a ballad, and *Integration* for integration. 43 minutes.

DON LOCKE

BILL EVANS/JIM HALL

UNDERCURRENT:

Bill Evans (p); Jim Hall (g)

New York City - May 15, 1959

My funny valentine :: *I hear a rhapsody* :: *Dream gypsy* ::
Romain :: *Skating in Central Park* :: *Darn that dream*

World Record Club ST(Ⓜ T)741 (32/3d.)

WORLD Record Club's jazz releases seem to have become slightly more adventurous in the

past year or so, with a Coltrane LP (ST670) and other Impulse reissues by Hawkins (ST696), Webster (ST702) and Hampton (ST734); admittedly the Coltrane was "Ballads" (very much of a damp squib and unworthy of Trane at any stage of his career), but this trend has now resulted in the appearance of two LPs previously unavailable here, the John Carisi/Cecil Taylor "Into the Hot" from Impulse (reviewed in January) and this United Artists recording of Evans and Hall. Listening again to this album some years after it was made underlines the fact that it is remarkably successful within its self-imposed limitations, i.e. lack of rhythm-section and emphasis on ballads, and that it is superior to the 1966 follow-up "Intermodulation". This has a spontaneity entirely lacking in the later session, and the lead moves naturally between guitar and piano instead of seeming staked out in advance; there are even one or two (not very serious) clashes between the two instruments, indicating that the spontaneity was genuine. The exciting, fast-medium *Valentine* is the outstanding track of these 30½ minutes and, as elsewhere Hall contributes some catalytic ideas which show just how underrated he is. Interestingly, this item also exposes Evan's occasional weakness of stilted phrasing and rhythmic repetitiveness, but he miraculously avoids sentimentality on the slower numbers (listen to the unaccompanied middle section of *Rhapsody*) by his subtle timing, incisive touch and rigorous choice of chords which are just sufficiently astringent. The record is, of course, recommended, but I have often wondered whether there is any evidence for the date "May 15, 1959" apart from its inclusion in the satirical (?) gibberish of the original sleeve-note; certainly John Lewis's *Skating in Central Park* must have been introduced to the two performers by their participation in the soundtrack recording of "Odds Against Tomorrow", for which it was written.

BRIAN PRIESTLY

BLIND BOY FULLER

BLIND BOY FULLER ON DOWN, VOL.1:

Blind Boy Fuller (vcl, g) acc Oh Red (George Washington) (wbd -1)
Sonny Terry (hca -2); Dipper Boy Council (g-3)

New York City - February 9, 1937

20649-1

Mamie

20650

New Oh Red -1, -3

New York City - July 12, 1937

62352-A

If You See My Pigmeat

62354-A

Why Don't My Baby Write To Me?

62357-A

Put You Back In Jail

62361-A

Where My Woman Usta Lay

New York City - July 14, 1937

62369-A

Weeping Willow Blues

62370-A *Corrine What Makes You Treat Me So?*
New York City - September 7, 1937
21628-2 *Worried and Evil Man Blues*
New York City - April 5, 1938
22675-1 *Mean and No Good Woman -2*
Columbia, SC - October 29, 1938
SC -19-1 *What's That Smells Like Fish? -3*
SC-27-1 *Get Your Yas Yas Out -3*
Memphis - July, 12 1939
MEM-103-1 *Baby Quit Your Lowdown Ways*
New York City - March 5, 1940
26593-A *Worn Out Engine Blues*

Saydisc Matchbox SDR 143 (41/-)

SEVERAL years ago I compiled an album for the Classic Jazz Masters series of one of my favourite singers, Blind Boy Fuller, and I recall the cool reception that it had. It's good to see that taste has changed - I'd like to say, developed! - and Fuller is now being recognised as the outstanding blues man that he was. Fuller really fathered the whole of the Eastern School of blues singers, or as near as hardly matters. He left his imprint on the repertoires of a score of singers, who used his phrasing, his verses and his blues, liberally in his lifetime, and some of them pretty steadily ever since. Where did his magic lie? It's hard to say, Fuller was not an exceptional guitarist but he had an easy, relaxed style and seemed to pour out his blues using a number of fairly recognisable but remarkably effective phrases. Much of his quality came from the gritty strength of his vocals; a natural timbre that is impossible to imitate. But, bearing in mind that a number of young musicians in this country are set on playing in the manner of the older bluesmen it's a pleasure to hear them attempting, and largely mastering, the playing of the Carolina guitarists, who had as much to offer as many of the admired Mississippi men. Individual tracks in this lp are difficult to separate - I've had many of the 78's for fifteen or more years and I can't separate the sounds of *Weeping Willow*, a really beautiful blues, the excellent guitar work on *Mamie* or the spirited bawdiness of *What's That Smells Like Fish?* to be completely objective about them; to me they epitomise much of what the blues is about. Fuller had a knack of bringing up variations of some of his favourite themes, so that *Put You Back In Jail* was, in fact, the model for *Piccolo Rag*; this is a little gentler than the later version. In general the copies from which these tracks were taken were very clean and the dubbing is quite good. This is definitely a record to stack up beside the splendid Blues Classics Blind Boy Fuller issue - on BC11.

PAUL OLIVER

LIONEL HAMPTON

THE MANY SIDES OF LIONEL HAMPTON

Dave Gonzales, Virgil Jones, Floyd Jones, Andrew Wood (tpt); Vincente Prudente, Haleem Rasheed, George Jeffers (tbn); Bobby Plater, Herman Green, Andrew McGhee, Lonnie Shaw, Edward Pazant (reeds); Lionel Hampton (vib, vcl-1); Harold Mabern (p); Calvin Newborn (g); Lawrence Burgan (bs); Wilbert Hogan (d)
McGhee :: Lonesome nights :: Playboy theme :: Wine song :: Hava Nagila-1

Lionel Hampton (vib, vcl) acc strings and choir featuring Miss Regina Ben-Amittay

Exodus :: Song of the Negev

Lionel Hampton (vib); Ram Ramirez (p); Kenny Burrell (g); Milt Hinton (bs); Ocie Johnson (d)

Wild Bill :: Railroad No.1

King Curtis Ousley (clt, ten); Lionel Hampton (vib, p); Tommy Flanagan (cl-p); John Pizzarelli (g); Milt Hinton (bs); Ronnie Zito (d)

Juice and more juice

Ember (M CJS805) (19/10½d)

THE outstanding items in this bizarre collection are *McGhee* and *Lonesome nights*, the one a red-blooded big band outing in the best Hampton tradition, the other a perfectly conceived arrangement by Bobby Plater that showcases the orchestra's too seldom acknowledge ability to encompass sweet moods than those with which it is normally associated.

Apart from the leader's short stint and the tenor chase by McGhee and Green, a bristlingly aggressive trumpet solo may also be heard in the former; the latter spotlights Hampton in a caressing vibes solo over the saxes' velvet voicings. The brass plays with a violence that would very likely give Oliver Nelson or John Dankworth heart failure, whilst the reeds achieve in the mood number a collective sound of a density reminiscent of their Ducal colleagues. Had the rest of this 33-minute programme matched the standard of these two tracks, it must have been deemed an essential purchase, but unluckily the residue is very uneven indeed. *Playboy theme* is orthodox and attractive enough, with the leader swinging gaily away over the band's backings, but with *Wine song* and *Hava nagila* exoticism intrudes, and similarly extraneous elements dominate *Exodus* and *Song of the Negev*, where melodramatic strings and an hilariously legitimate choir combine to present Hampton with a perfect setting for his belated challenge to Chet Baker in the grotesque vocal stakes. After the sheer outlandishness of these items the three small-group tracks sound very conventional, but basically they are superior jump blues despite the jangle piano passages. King Curtis has big-toned clarinet and tenor choruses in *Juice*, Flanagan brings his own brand of elegance to the electric piano, Burrell maintains his reputation as a sound exponent of the blues, and the only complaint to be made about Hampton's immaculate and inventive vibes solos is that each one of these tracks fades away just as he begins to hit that long, loping stride.

MICHAEL JAMES

JOHN HANDY

PROJECTIONS:

John Handy (alt, saxello-1, fl-2); Michael White (vln); Mike Nock (p); Bruce Cale (bs); Larrie Hancock (d)

New York City - April 15, 1968

Three in one :: Projections-1 :: A song of Uranus-1,2 :: Senora Nancye :: Dance to the lady :: Sanpaku :: Eros-2 :: All the way to the west, by God, Virginia

CBS 63387 (37/6d.)

THIS IS John Handy and his Concert Ensemble which looks and sounds just like a John Handy Quintet, and this, according to the sleeve, is 'certainly the definitive Handy album'. I wouldn't say it was his best record - his music is so much of a piece that such comparisons are impossible - but it does qualify as a Best Buy, with 44½ minutes of constantly varied, well-executed, intelligent and elegant jazz. The eight originals all have a definite character to them and cover a wide range of moods, from swingers to ballads, with assorted metres, changing rhythms, Latin tinges, and only a slight element of the pretentious impressionism that Handy tends to go in for. The five musicians are all highly capable: Handy rolls along merrily in his post-Cannonball groove; Michael White is the gutsiest violinist since Stuff Smith, his unparalleled command of violin technique in a jazz context making up for the fact that at bottom he has very little to say; pianist Nock is a New Zealander and I can't say better than that; and while Hancock may be rather unimaginative and unsubtle at least, as Handy says, he has the rare virtues of being unobtrusive and sensitive to dynamics, and he does swing. They work well as a group too. In particular they take the frequent changes and breaks of rhythm in their stride, without any feeling of strain or pomposity, in a way that would have been unthinkable from anyone ten years ago.

But for all these virtues the music never quite gets to me, there's a vacuum in the middle where the stuffing ought to be. Despite the modish trappings Handy's groups are fundamentally unadventurous and lack real spark, any genuine creative force. This is a solidly enjoyable LP in which all manner of things are constantly going on, but it is not one I feel any compulsion to play again. Try *Three in One*, *Sanpaku* or *Senora Nancye* for the brighter side, and *Projections* or *Eros* for more of a ballad mood.

DON LOCKE

WOODY HERMAN

CONCERTO FOR HERD:

Tom Nygaard, Neil Friel, Luis Gasca, John Ingliss, Bill Byrne (tpt); Carl Fontana, Mel Wanzo, Jerry Chamberlain (tbn); Woody Herman (clt, alt, sop); Joe Romano, Roger Newmann, Sal Nistico (ten); Cecil Payne (bar); Albert Daily (p); Carl Pruitt (bs); Russell George (fender-bs); John Von Ohlen (d)

Monterey Jazz Festival - September 1967

Concerto for Herd
omit George

same date

Big Sur echo :: *The horn of the fish* :: *Woody's boogaloo*

Verve SVLP (MVL)9235 (37/5d.)

LIKE THAT of the Count Basie Orchestra,

Woody Herman's musical policy has remained

frozen over many years, in his case since the late 'forties. Herman has done a good deal of searching for new talent, but his output remains much of a muchness. The standard Herman product features brilliant, exciting musicianship, usually by a band of young 'unknowns', fair to moderate solos, brash scoring and a tight, driving rhythmic approach. The present album conforms to pattern. Bill Holman's three movement *Concerto for Herd* has its moments, but overall the effect is of efficiency rather than imagination. The *Concerto* takes up the whole of the first side of the LP and is less successful than Holman's *The horn of the fish* which occupies only a third of side two - although here again a concern with brevity would have paid off. *Big Sur echo* (sic) is my favourite of the tracks here, a medium tempo piece which swings in a rather stiff kind of way. Ralph Gleason states that *Woody's boogaloo* "emphasises this band's ability to speak to modern youth". It is noisy and barren. Overall the album will be rewarding to the Herd's devotees, but the unbranded may be less attracted.

EDDIE LAMBERT

JOHN LEE HOOKER

YOU'RE LEAVIN' ME BABY:

John Lee Hooker (vcl, g) acc Sam Jones (bs-1); Louis Hayes (d-1)
New York City - February 9, 1960

I need some money -1 :: *Come On and See About Me* :: *I'm Wanderin' -1* :: *Democrat Man* :: *I want to Talk About You -1* :: *Gonna Use My Rod -1* :: *Wednesday Evenin' Blues -1* :: *No More Doggin' -1* :: *One of these Days -1* :: *I Believe I'll Go Back Home -1* :: *You're Leavin' Me, Baby -1* :: *That's My Story*

Riverside 673 005 (37/6d.)

THIS was one of the first albums made by John Lee Hooker specifically for the long-playing

market, and directed, in spite of issue on Battle, primarily for white consumption. It's a very moody collection, full of a heavy atmosphere and a subdued but rather studied ominousness. Not long before, Hooker had been playing electric guitar steadily, but here he was playing accoustic and this seems to have changed the character of his work. There's quite a bit to commend the change, for the balance between vocal and guitar is good and it allows him more room to use the timbre of his voice without having to strain above his own amplification. But there is a loss of vitality and very few of the items step up the tempo faster than a slow-paced, sometimes rather plodding beat. A song like *One of these days* gains from the effects of these studio constraints - it's really a spiritual rather than a blues. Hooker's talking technique is heard persistently through the record and it allows him to wander around the theme building up a blues from rather fragmentary material. Much has been made of *Democrat Man* as a protest song, but to me this seems a case in point with its scattered, anachronistic words about "Welfare Store" and the humming to fill out the lines. Hooker though, is a true original and he has a real capacity to shape old material entirely to his own style, so that *I'm Wanderin'* derives from Charles Brown's *Driftin'* but it's pure Hooker by the time he has reinterpreted it. Some very nice tracks here but perhaps too restrained and unvarying to be in the first rank.

PAUL OLIVER

CLAUDE HOPKINS

THE GOLDEN SWING YEARS:

Albert Snaer, Sylvester Lewis (tpt); Ovie Alston (tpt, vcl-1); Fred Norman (tbn, vcl-2); Snub Mosley (tbn); Edmond Hall, Gene Johnson, Bobby Sands (reeds); Claude Hopkins (p); Walter Jones (g); Henry Turner (bs); Pete Jacobs (d)

New York City - c. 1935

Hodge Podge :: *Chasin' my blues away -1* :: *Swingin' and jivin'* :: *Just as long as the world goes around* :: *Minor mania* :: *Lazy bones -2* :: *Washington squabble* :: *Farewell blues* :: *Truckin'* :: *You stayed away too long -1* :: *Put on you old grey bonnet -1*

Polydor M423 269 (37/6d.)

ALTHOUGH the big bands were becoming increasingly popular around 1935, the swing era

as such has hardly got started. Several of the bands which recorded in the mid-thirties alternated passages of good jazz with others of pure palais music: and this included coloured bands, as the present LP shows. There are acceptable solos on most of these tracks and at times the ensemble play with a delightfully relaxed, loping swing. At other times the scoring is dull and dated, the playing merely competent. *Lazy bones* is pretty dreadful, but most of the other titles have good things to offer. Ed Hall has a couple of excellent choruses and he and the leader are the best soloists, although both are rather under-featured. To sample the best of this music the reader should try *Hodge podge*, *Swingin' and jivin'* or *Washington squabble*.

To the discographer the disc is either a dream release or a nightmare, depending on what kind of discographer he is. No one seems to know the origin of these recordings, although the sound suggests radio transcriptions. The personnel above is as given on the sleeve. The only thing discographers seem to agree about it is that it's wrong, although no one has yet offered a corrected one. In *Jazz on Record* Albert McCarthy attributes the trumpet solo on *Swingin' and jivin'* to Ovie Alston, but the distinguished team of John Chilton and Max Jones, writing in the *Melody Maker*, say it is by Sylvester Lewis*. Lest anyone should suggest Albert Snaer I should mention that it is thought that he had left the band when this session, or these sessions, were recorded. Whenever that was. Hilton Jefferson, Fernando Arbello and Henry Wells are also said to have solos on some of these tracks! One can't imagine any discographer doing without this album! Other readers should investigate closely before deciding on purchase. For despite some mediocre passages the casual swing of the best performances is most attractive and should tempt the collector with an ear for mid-'thirties swing.

EDDIE LAMBERT

*It is Lewis A.McC

PHILLY JOE JONES

P.J. 's BEAT:

Michael Downs (cnt); Bill Barron (ten); Walter Davis (p); Paul Chambers (bs); Philly Joe Jones (d)

New York City - 1960

Salt peanuts :: *Muse rapture* :: *Dear old Stockholm* :: *Two bass hit* :: *Lori* :: *Got to take another chance* :: *That's Earl, brother*

Atlantic 590 028 (25/-)

THIS album, though featuring on tenor and cornet two lesser-known men, has worn very

well, and continues to bear out the claims colleague Jack Cooke made for it in his very thorough review of the original English release, London LTZ-K15230, in the January 1962 issue of this magazine. Its chief advantages comprise an exceptionally dense programme, a drummer of the highest class at the top of his form, and a hand that, far from being overawed by his presence, takes full advantage of the inspiration he affords to play with uncommon spirit and inventiveness. Barron, for example, turns in an enterprising solo over an ebullient backdrop by Downs and the rhythm men in *Two base hit*, aided, no doubt, by the clever way in which Jones manipulates the tension. The interpretations given this and the other two bop themes, *That's Earl, brother*

and *Salt peanuts*, are keen as a freshly honed knife, whilst *Got to take another chance*, the leader's own contribution to the repertoire, must be aligned with these, both because of its melodic nature and also for the way in which Downs's confident theme statements recall those of the great Fats Navarro. In his solos the cornettist shows the same sort of love for detail as Bill Hardman, projecting his ideas with enviable decisiveness. He is especially effective in *Muse rapture*, a brisk yet sourly nostalgic ballad contributed by John Hines, the Chicagoan who is probably best known as the composer of *Sunny Monday* and who, along with Owen Marshall and Calvin Massey, figures amongst the unsung elite of jazz writers of the past twenty years. *Lori*, a Jimmy Garrison line with a Golson-like flavour, makes good use of the two horns in its ensemble passages and is also notable for neat muted cornet over a light, stinging beat. *Dear old Stockholm* emphasizes the advantages conferred by thoughtful ensemble routines.

In stressing the inspiration the front line men draw from Jones, one should be careful not to overlook the contributions of the other two musicians at the date. Paul Chambers's pervasive beat provides a superb foundation whilst in Walter Davis we are concerned with one of these youthful veterans whose talents can so easily be taken for granted. By the time this album was recorded he had spent a decade working with the top professionals of the day, and had developed during that time a variation of Bud Powell's approach uncompromised by fashionable gospel simplifications. The ease with which these two musicians fuse their contributions with the other men's work is a major factor in the record's success, but, having conferred credit where it is due, one must finally acknowledge that the most absorbing of these 37 minutes are those which are given over to the leader's own solos. Tempting though it is to expatiate on their component parts, on the variety of tones drawn from the kit, for instance, or the tight control exerted over an extremely wide range of polyrhythms, perhaps their most distinctive feature is the constant impetus which is maintained throughout their various phases of development, a rhythmic flow that places them in the great drum tradition that stretches back through Roach to such earlier masters as Sid Catlett, Chick Webb and Baby Dodds.

MICHAEL JAMES

ALBERT KING

LIVE WIRE/BLUES POWER:

Albert King (vcl-1, el-g) acc unidentified org; el-bs; hand-claps
Filmore Auditorium, Los Angeles - 1968

Watermelon Man :: *Blues Power* :: *Night Stomp* :: *Blues at sunrise -1* :: *Please love me -1* :: *Look out*

Stax SXATS (M XATS)1002 (37/5d.)

ALBERT King is one of the generation of highly accomplished blues guitarists who have developed a technique of expressive, baroque playing with florid runs, long riffs, and flurries of short notes contrasted with long-held "bent" ones. How you react to this record depends entirely upon whether you are one of the category who find this the most exhilarating sound in modern popular music, or whether you find it all ineffably boring. I must admit to coming in the latter category, not because of any antipathy to King's music in principle but merely out of disinterest arising from the tedium of the playing. Once you have learned off the tricks there is nothing else to listen to; there is one particular note to which King returns so often in the record that one ends up feeling it's the only one he's played. Now everyone who listens to blues is well aware that its form is restricted and that many singers and musicians work within a tight framework of their own devising. But it *is* their own; what makes Albert King so dull is that in spite of the technical proficiency he just has nothing to say, and plays in a manner now becoming indistinguishable from that of a whole lot of other guitarists. He has faith in "blues power" to conquer all prejudice and social ills it would seem, and so do the combined forces of hippies and teenyboppers who flock to the Filmore Auditorium, now a kind of cathedral for the American progressive pop scene. That's it of

course; if you think of Albert King as a pop musician, he stands out as exceptional but in a blues milieu, well, just another man with a guitar.

PAUL OLIVER

GEORGE LEWIS

BURGUNDY STREET BLUES:

Avey 'Kid' Howard (tpt); Jim Robinson (tbn); George Lewis (clt); Emanuel Sayles (bj); Alcide 'Slow Drag' Pavageau (bs); Joe Watkins (d)

New Orleans - July 1963

Salutation march :: *Salty dog* :: *Pork chops* :: *Linger awhile* :: *In the sweet by and by* :: *Burgundy Street blues -1* :: *Indian saga* :: *Careless love* :: *St. Louis blues*

-1 omit Howard and Robinson

George Lewis (clt); Snookum Russell (p); 'Papa John' Joseph (bs); Joe Watkins (d)

New Orleans - July 1963

Winin' boy blues -1 :: *Down by the riverside* :: *Listen to the mockingbird*

-1 omit Russell

Atlantic Special 590 030 (25/-)

DURING his career George Lewis was subjected to the extremes of criticism, from suggestions

that he was a mere charlatan to the kind of adulation which placed him among the very greatest jazz masters. In fact he was a minor artist, a clarinetists who at his best created music of passion and grace from an apparently limited musical skill, I say 'apparently' for Lewis was, after all, one of the best ensemble clarinets in jazz history and his skill in this regard was of no mean order. Towards the end of his life the effects of ill health were apparent in his playing, while his band had for some years settled into a regrettably stereotyped pattern. The present album is not comparable with Lewis' best recordings from the 'forties but it is one of the better items of his later career. The music is full of spirit and involvement, vigour and directness of approach, but it is also predictable and unimaginative. Although not at his best Lewis has some attractive solos and he plays well in the ensembles. This is not a bad LP and for listeners who will disregard the crudities of execution and the dull programme in favour of the spirit of the music and its direct and utterly unpretentious approach its appeal is considerable. The acoustic is rather dry but otherwise recording and production are first class. This re-issue was previously available as *Jazz at Preservation Hall* Volume Four on London SH-K (M HA-K)8165.

EDDIE LAMBERT

JACKIE McLEAN

'BOUT SOUL:

Woody Shaw (tpt); Grachan Moncur III (tbn); Jackie McLean (alt); Lamont Johnson (p); Scotty Holt (bs); Rashied Ali (d)

Englewood Cliffs, N.J. - September 7, 1967

Conversion point :: *Big Ben's voice -1* :: *Dear Nick, dear John -2* :: *Erdu*

1-Moncur out; 2-Shaw and Moncur out
same date

Add Barbara Simmons (recitation)

Soul

Blue Note BST84284 (47/5d.)

WHILST it would be foolish to contest McLean's right to take his style out into wilder territory, doubts may nevertheless be voiced as to whether he manages to be as musically effective there as in the more ordered surrounds of the idiom in which he matured. The selections in this album, with the exception of *Dear Nick, dear John*, a straightforward ballad, find him using techniques related to those developed during the past decade by Coltrane and Ayler. *Conversion point* is at once the most hectic and least successful item, with the leader's alto fighting its way through aggressively uncontrolled textures before yielding pride of place to a more measured Grachan Moncur, who has the best of it here, evincing a sense of melodic discipline superior to anything Shaw can offer. All this activity is compounded by ever-changing rhythmic textures with Rashied Ali's drums and cymbals well to the fore. No permanent beat is stated either here or elsewhere, though *Big Ben's voice* and *Erdu* have greater continuity, with McLean displaying throughout his solo in the former

a remarkable amalgam of sustained inventiveness and logical melodic development. Shaw plays with power but his phrases occasionally deteriorate into the banalities beloved of such as Don Ayler. Lamont Johnson supports his leader well but is less effective when asked to carry the main musical interest, tending to fall back on an unenterprising succession of chords. *Soul* differs from the other items mainly in that it is built up around a poem written by Miss Simmons and declaimed by her with an eager confidence that all but masks its essentially pedestrian nature. In two brief episodes McLean plays with a sense of conviction that suggests his reaction to it was luckily more positive than mine.

I should be misleading both the reader and myself if I were to aver that the enjoyment I got from these 41 minutes was anywhere near as intense as that provided by such earlier albums as *Bluesnik* and *Jackie's bag*. The well-argued solos in *Erdu* and *Big Ben's voice* prove that McLean can handle himself in this idiom about as well as any of the younger men, but having said that, it must be admitted, and indeed perhaps viewed as a reflection on the artistic limitations of that idiom, that the upshot lacks the artistic quality of his finest neo-bop performances. Whether he has elected to enter this new arena because of purely artistic considerations, in-group pressures, or hard commercial facts is a question that simply cannot be answered; and as for the aesthetic rewards he can hope to reap, only time will show whether they can be more substantial than is the case with this uncompromising yet ambiguous record.

MICHAEL JAMES

CHARLIE MINGUS

MINGUS AH UM:

Jimmy Knepper (tbn); John Handy (clt-2, alt); Shafi Hadi (alt-3, ten); Booker Ervin (ten); Horace Parlan (p); Charlie Mingus (bs); Dannie Richmond (d)

New York City - May 5, 1959

CO63154 *Better git it in your soul*

CO63155 *Bird calls -1, 3*

CO63156 *Fables of Faubus*

CO63157 *Pussy cat dues -2*

CO63159 *Jelly roll*

1-Knepper out on this track

Willie Dennis (tbn); John Handy (alt); Shafi Hadi, Booker Ervin (ten); Horace Parlan (p); Charlie Mingus (bs); Dannie Richmond (d)

New York City - May 12, 1959

CO63337 *Open letter to Duke*

CO63338 *Boogie stop shuffle*

CO63341 *Self-portrait in three colours*

CO63342 *Goodbye pork pie hat-1*

1-Dennis out on this track

CBS Realm Jazz 52346 (25/11d.)

THE musical activity throughout this album, which was originally issued locally as Philips BBL7352 and was reviewed by Jack Cooke in the March 1960 issue, is so intense that one suspects it would be impossible to describe its detail in a fairly lengthy article, let alone the mandatory three hundred words or so available in these columns. The rhythmic undercurrents are kaleidoscopic in their variety, and over these shifting patterns the horns evolve ever-changing textures, ensembles alternating with solos to produce a continuous impression of mobility and inventiveness. Thanks to Mingus's composing techniques, which allow his executants an unconventional measure of freedom, the constant melodic and rhythmic modifications, far from weakening the emotional pulse as might perhaps be feared, actually strengthen it, making of each performance an embodiment of the mood or combination of moods that attended its conception. Just as the general fabric profits from the scope afforded the sidemen, so do they in their turn derive inspiration from the musical structures within which they are called upon to work. The disciplined inventiveness Knepper evinces in *Pussy cat dues* has rarely been equalled by him elsewhere, for instance, whilst Shafi Hadi's tenor solo in *Goodbye pork pie hat*, that effulgent eulogy for Lester Young, matches even the superb example of the jazz improviser's art with which he brought Cassavetes's *Shadows* to its unforgettable close. Continual listening to this programme has reinforced my belief

that of the composers to come out of bop, Mingus, more even than Fuller, Dameron and Russell, is the one whose finest pieces will most surely stand the test of time, even if, viewed as a whole, the quality of his music is less consistent than is the case with the other men named. Unlike them, Mingus is also a major soloist on his instrument, a fact which I fancy goes far towards explaining the excellence of so remarkable an album as this, not simply in view of the fine bass work in *Fables of Faubus* and *Pussy cat dues*, but essentially because as a soloist he is in an ideal position to judge to what degree his men may take instructions from him without losing their own creative spark. No parish for the perfectionist, jazz is an area in which emotive power seemingly requires only cursory formal control and formal qualities all too often debar emotional involvement. When, as throughout these 47 minutes, those two apparently inimical qualities run passionately together, one has a record to remember.

In closing, it is worth remarking how wide a range of melodic material is employed in the compositions that make up this album. Certainly it would be hard to find another that comprised traditional elements, swing riffs, bop lines, gospel devices and, as in the introduction and coda to *Bird calls*, sequences anticipating the work of such as Albert Ayler. All of these are welded by some mysterious alchemy into an homogeneous whole. Today Mingus's star is in decline. Never a favourite of the Hard Boppers, he is now virtually ignored by devotees of the latest styles.

That is no new story: but when a man stands out from his generation as convincingly as does Mingus, perhaps he should expect his isolation and thus his rejection to be all but absolute.

MICHAEL JAMES

WES MONTGOMERY

THIS IS WES MONTGOMERY:

Wes Montgomery (g); Mel Rhyne (organ); Jimmy Cobb (d).

New York City - March, 1963

Besame Mucho :: Dearly beloved :: Days of wine and roses :: The trick bag :: Canadian sunset :: Fried pies :: The breeze and I :: For heaven's sake

Riverside 673 001 (37/6d.)

CHRIS Whent, in charge of our interests at Polydor, has made an intelligent selection of nine

albums for his first Riverside release. (The Riverside catalogue now comes under the jurisdiction of ABC-Paramount in America and it is from that source that Polydor in Britain have obtained the rights.) "This Is Wes Montgomery" is an LP which first came out in this country nearly five years ago under the album title "Boss Guitar". Nothing else has changed except that the music - which I enjoyed the first time around, according to my review in the October, 1964 issue of the *Gramophone* - seems to sound better. The reason is, I think, that Wes had such a strong melodic grasp that he needed a compatible and relatively informal framework in order to give full rein to his talents. In later years he was constricted by set arrangements, set formulae and studio orchestras. This latter success has led to at least one musically gruesome event. Following Wes's death last year, a number of tracks which he recorded with small groups for Dick Bock's Pacific Jazz label during the late 'fifties have been "dressed up" with brass and strings, under the direction of Gerald Wilson, and issued on the Liberty label. I mention this as a warning to anyone who might come across Liberty LBL83178 "A Portrait of Wes Montgomery" in the shops. By contrast "This Is Wes Montgomery" is honest, unpretentious trio music with Wes at somewhere near his best, tracing out long and beautiful melodic contours on the slower tempos and giving the faster numbers a crisp and positive interpretation, urged on by the fine drumming of Jimmy Cobb. It is doubtful if Montgomery has ever displayed more poise than he does here on *For heaven's sake* and no review would be complete without a verbal pat on the back for organist Mel Rhyne, who plays all the correct chords and stays in the background. The playing time is forty minutes and the recording quality is as good as we have a right to expect in this sophisticated and pragmatic age of technology.

ALUN MORGAN

CHARLIE PARKER

VOL. 5 - BIRD AND DIZ:

DIZZY GILLESPIE AND HIS ALL STAR QUINTET:

Dizzy Gillespie (tpt); Charlie Parker (alt); Al Haig (p); Curley Russell (bs); Sid Catlett (d)

New York City - May 11, 1945

G566A-1 Shaw nuff

CHARLIE PARKER/DIZZY GILLESPIE:

Dizzy Gillespie (tpt); Charlie Parker (alt); Bud Powell (p); Tommy Potter (bs); Roy Haynes (d); Sid "Symphony Sid" Torin (M.C.)

Broadcast, "Birdland" New York City - March 31, 1951

Blue n' boogie :: Anthropology :: Round midnight :: Night in Tunisia :: Jumpin' with Symphony Sid (theme)

Saga M ERP8035 (14/6d.)

IT'S pleasant to be able to review a record with a sleeve-note I can wholeheartedly agree with, especially as it's one of my own: "Bud Powell . . . plays so beautifully here . . . This broadcast shows Parker in an especially inventive and extrovert mood . . . and Gillespie has perhaps never soloed better". And, if you can't trust sleeve-notes, Michael James has written: "All three play superbly, with Parker outstanding, even by his own standards, in *Anthropology*" (*Jazz on Record*, p.225). In fact, this 25-minute air-shot is musically equal, if not superior, to the classic Massey Hall concert (which was Saga's "Parker Vol. 4" - their subsequent Vol.6, a mixed bag of Dial material, has been better covered on the specialist Spotlite label), and the drag of Symphony Sid's announcements and plugs for Birdland is easily outweighed by the treater relaxation of a club performance. Apart from the excellent solo work, it is instructive to hear this long version of *Blue n' boogie*, incorporating an ensemble bridge passage lifted from the Eckstine band number *Mr. Chips* (later borrowed by Horace Silver in *Opus de funk*) and some closing riffs which likewise haven't been heard on record before (the riffs on Miles Davis's famous 1954 *Blue 'n boogie* are taken, of course, from *Disorder at the border*). By contrast, the filler *Shaw nuff*, previously available only on 78s or European EPs, has the deceptively light and frothy sound of all early bop records, illustrating again that the art of making good studio dates is entirely different from playing jazz "live": we already possess other (less brilliant) live recordings of Parker from late 1950 and early 1951, but anybody trying to assess Gillespie's 1951 work on the basis of four days spent in the studios would be utterly confounded by his magnificent performance here.

BRIAN PRIESTLEY

OSCAR PETERSON

EXCLUSIVELY FOR MY FRIENDS - THE WAY I REALLY PLAY:

Oscar Peterson (p); Sam Jones (bs); Bob Durham (d)

Villingen - 1968

Waltzing is hip :: Satin doll :: Love is here to stay :: Sandy's blues :: Alice in wonderland :: Noreen's nocturne

Polydor 583 715 (37/6d.)

AMONG the imposing list of Oscar Peterson Trio albums this one is really outstanding. Recorded among a small gathering of friends at the home of hi-fi expert and jazz enthusiast Hans Georg Brunner-Schwer, the performance of the trio here is more relaxed than on the bulk of their studio or concert recordings. Peterson produces his usual dazzling pianism, but his playing has none of that mechanical quality which mars so many of his performances. *Satin doll* and *Sandy's blues* are the best tracks, as well as being the longest, and Peterson's invention and swing are unfailing. He is not an idiomatic blues pianist, but his thinking in the twelve bar format is fresh and resourceful. The mellow reading of *Satin doll* balances virtuosity and imagination in a most pleasing mixture, while *Love is here to stay* is another well constructed and superbly well played performance. The up tempo *Noreen's nocturne* and the two items in 3/4 time are less to my taste, but are manifestly high quality jazz piano. Sam Jones and Bob Durham live up to the standards set by previous trio members and play with swing, skill and musical taste. All in all this an album not to be missed by any Peterson

admirer, or indeed by any collector concerned with piano jazz. The recording quality is superb and my only grumble concerns a certain amount of surface noise on the second side. One hopes that this is confined to the review copy.

EDDIE LAMBERT

DJANGO REINHARDT

DJANGO:

Django Reinhardt (g, vln-1—; Ivon de Bie (p)

Brussels - April 16, 1942

16189 *Vous et moi-1*

16190 *Distraction*

16191 *Blues en mineur-1*

16192 *Studio 24*

DJANGO REINHARDT WITH THE FUD CANDRIX ORCHESTRA

Maurice Giegas, Janot Morales, Luc Devroye (tpt); Nic Frerar, Lou Melon (tbn); Bobby Naret, Lou Logist (alt); Victor Ingevelde, Benny Pauwels, Fud Candrix (ten); Django Reinhardt, Eugene Vees (g); Ivon de Bie (p); Emmanuel Soudieux (bs); Andre Jourdan (d)

same date

16194 *Place de Brouckere*

16195 *Seul ce soir*

16196 *Mixture*

16197 *Bei dir war es immer so schon*

DJANGO REINHARDT WITH THE STAN BRENDERS ORCHESTRA:

Paul d'Houdt, George Clais, Raymond Chantrain (tpt); Jean Damm, Sus van Camp, Jean Douilliez (tbn); Louis Billen, Jo Magis (alt); Jack Demany; Arthur Saguet (ten); eight strings; Django Reinhardt, Chas Dolne, van der Jeught (g); John Ouwerckx (p); Tur Peeters (bs); Jos Aerts (d)

Brussels - May 8, 1942

16218 *Begin the beguine*

16219 *Nuages*

16220 *Djangology*

omit strings

same date

16221 *Eclats de cuivres*

16222 *Django rag*

16223 *Dynamisme*

16224 *Tons d'ebene*

16225 *Chez moi a six heures*

Polydor M 236 510 (25/-)

AS THE dates indicate, these performances were recorded during the German occupation of Western Europe, and thus afford an insight into Reinhardt's music at a period that is none too well documented on record. Add to this that they present him in two very different contexts from those with which the enthusiast is most familiar, and it becomes clear that these 48 minutes will intrigue all devotees of his work, even if the record may not automatically recommend itself to the readership as a whole. Two of the duet tracks are curiosities in that they present Reinhardt in the unusual role of violinist. As one might expect, his playing is somewhat tentative though not without character, and the main appeal of the music set down by these two men emerges from the interplay between his guitar and Ivon de Bie's Hines-influenced piano. *Studio 24* is really outstanding in this respect and shows what excellent use can be made of chase devices by two players as well equipped as these. Reinhardt's inventiveness, in terms of dynamics as well as of melody, highlights all four items.

The big band arrangements, though, as one might expect, heavily influenced by the popular white orchestras of the day, are by no means as stilted as some readers might infer from that remark. The Candrix aggregation is perhaps rather the more jazz-orientated of the two and is shown in a good light by *Place de Brouckere* and *Mixture*. The latter, a *Golden Wedding*-type of production number, has a brief clarinet solo that may possibly be by Hubert Rostaing, who was with Reinhardt in Belgium that Spring as a member of his regular quintet. *Seul ce soir* and *Bei dir* are more sentimental affairs, but, perhaps characteristically, have the better Django solos. Tautly emotional and executed with immaculate rhythmic poise, his improvisation in the former is a polished gem. The Bren-

ders items, despite inclining at moments towards dance hall schmaltz, have on balance the more interesting scores. *Tons d'ebene*, a sober twelve-bar, is pre-eminent in this regard, whilst *Chez moi* shows that whoever arranged for this band knew how to use riff passages to excellent effect. Some highly proficient Eldridge-like trumpeting enlivens *Eclats de cuivres* and *Dynamisme*, but Reinhardt of course appropriates the lion's share of the solos, being generously featured in a every performance. Though his work at times lacks the purity of inspiration that marks out his classic Hot Club sides, being occasionally marred by such fast exhibitionistic flurries as may be heard, for instance, towards the close of *Django rag*, he generally triumphs over the chugging beat to create improvised interludes of surpassing beauty. That he could contrive to maintain so high an imaginative level in surrounds of this type is a further index of his mastery. To my mind Reinhardt remains the finest guitarist ever to grace the jazz idiom, and I cannot but view the niggling attacks made on his stature by reference to his gypsy origins other than as lamentable attempts by the individuals concerned to reduce his genius to their own wretched dimensions.

MICHAEL JAMES

DON RENDELL - IAN CARR

LIVE:

Ian Carr (tpt, fl-h); Don Rendell (ten, sop-1, clt-2, fl-3); Michael Garrick (p); Dave Green (bs); Trevor Tompkins (d)

London, — March 18, 1968

On Track-1 :: Vignette-2 :: Pavanne :: Nimjam :: Voices-3 :: You've said it

Columbia SCX (M SX) 6316 (37/5d.)

I RECEIVED this release with some apprehension. Not being native, I lack the usual predisposition in favour of native jazz (the pianist on the latest John Handy, on the other hand, is something else), but Ian Carr is the only jazz musician I know personally, so I expected a tremendous tussle of prejudices. I needn't have worried; this is a fine record by anyone's standards, and far and away the Quintet's best to date. So don't let the dreary and illegible cover put you off. Taking the numbers in the order they were performed, live in the studio if you see what they mean: As might be expected, the opener, *On Track*, is the weakest, though Carr has a spirited solo. The rhythm never quite comes together and I don't myself find Rendell's sound on soprano very attractive: Coltrane bitterness without Coltrane passion. *Vignette* is a ballad built around an effective interplay between Carr's trumpet, in its most Milesian mood, and Rendell's clarinet, equally reminiscent of Lester Young. Those who say that Jimmy Guiffre sounds like Lester have obviously never listened to Young's clarinet work, but think only of his tenor. Rendell, by contrast, has the same edge to his tone, the same grace to his phrasing. By *Nimjam* the rhythm section is digging in well, with Rendell tearing it up on tenor. *Pavanne* has a superb flugelhorn solo, beautifully varied and controlled, and Rendell is equally fine, working up from a gentle beginning to a shouting climax. Michael Garrick's *Voices* is the most attractive composition in the set, with Carr again playing well, this time over assorted percussion, and Rendell getting a Kirk-like intensity from the flute without having to resort to the overdone Kirk mannerisms. The final *You've Said It* is a slapstick theme serving as an excuse for unaccompanied piano and duets from bass and tenor, trumpet and drums. Rendell and Dave Green, in particular, have a lot to say. In the past the Rendell-Carr Quintet has tended to sound like five competent musicians desperately searching for flash new clothes in which to disguise their orthodox modern jazz. This time it all comes off (pun intentional), and the changes in metre and structure are carried through convincingly and unobtrusively, so that the music is more of a piece, less stop-think-and-go. Neither of the leaders is a major soloist with a distinctive style of his own, but this time they play with considerable authority and with a fire that I have never heard from either before. I think the group owes this considerable success not just to the fact that it has worked together for several years now but most of all to the dramatic improvement in the rhythm section. Dave Green, in particular, is extremely capable in a department where most British groups come down with a thump. Trevor Tompkins is

more erratic, though he too has improved, but the Quintet's weak point is rather Michael Garrick. Whatever his considerable gifts as a composer, his piano playing wins for him the title of the British Brubeck, with all the associated virtues and vices: the same melodic gift and ability to shape a solo logically, the same pianistic sense (which is not the same as a sense of jazz piano), the same lumbering time and tendency towards keyboard hysterics. His solos on this LP are much of a piece, with striking phrases, a thumping beat, and no sense of swing at all - take for example, the startling contrast between piano and tenor on *You've Said It*. I find too that the fussy piano backgrounds often detract from the fine things going on in the solos. However let me repeat that this is a fine album. It is, for example, certainly superior to 'the definitive' John Handy LP which I review elsewhere (whenever I say 'this month' the review always turns up in next month's magazine, so having said this much it'll probably be in last month's copy). 47½ minutes, and no separations between tracks.

DON LOCKE

MIKE STEWART

BACKWARDS SAM FIRK/THE TRUE BLUES AND GOSPEL:

Mike Stewart (vcl-1, g)

Silver Spring, Maryland, New York City, and Washington, D.C. - 1967/8

I'm glad blues :: East St. Louis dry land blues -1 :: Hey hey hey :: Cigarette :: Candy man blues -1 :: If you don't want me that freight train whistle's gonna blow, Momma :: Old reliable one-way gal -2 :: Be ready when he comes :: Old country dump :: Get back old devil -1 :: Poor boy, long ways from home :: West side blues :: I be's troubled -1 :: Babe's piece :: Fixin' to die -1 :: The Unbroken circle

-2 Thomas Hoskins (vcl, g); Mike Stewart (g); Stephen Michaelson (spoons)

Adelphi AD1001S (\$5.95)

MOST blues enthusiasts have an Opinion about modern white blues - hence a lot of silliness is aired. (Though I must say I prefer it to the "it's all music, man" approach.) My own view is that the stuff is usually either offensive or boring, but this position becomes difficult to uphold when the musicians are as good as Jo-Ann Kelly or Mike Cooper - or Mike Stewart. This record has a lot to offer: very skilful playing, subdued and tolerable singing, and a good deal of intelligence in interpretation. The presentation is sumptuous: 26 pages of multicoloured loose-leaf notes, a Hundertwasseresque sleeve design, and very natural recording quality. Details of key and tuning are given for all the pieces - the album is evidently aimed at the playing section of the bluesfan audience. An LP to recommend, then? Well, no. If you want to play blues guitar (rather than Firk guitar), listen to the real thing. (As Stewart recommends, though everyone will not agree that "REALLY HEARING blues involves...listen(ing) to recordings from the 1928-1935 period" only.) If you don't, I can't see what you would need the record for. The more you listen to, and come to understand, Negro blues, the more you realise that this sort of record, showcasing instrumental technique and relegating song to an incidental, misses the point of the blues altogether,

TONY RUSSELL

JOHN SURMAN

Mike Osborne (alt); John Surman (bar); Russell Henderson (p); Harry Miller (bs); Stirling Betancourt (d); Errol Phillip (cga)

London - August 12, 1968

Obeah wedding :: My pussin :: Good times will come again :: Don't stop the carnival

John Surman (bar); Dave Holland (bs); Alan Jackson (d)

London - August 14, 1968

Incantation

add Kenny Wheeler, Harry Beckett (tpt, flh); Malcolm Griffiths, Paul Rutherford (tbn); Tom Bennellick (fr-h); Russell Henderson (p)

same date

Episode

add Sterling Betancourt (timbales); Errol Phillip (cga); Henderson plays box-bass

same date

Dance

Deram SML (M DML)1030 (37/5d.)

APART from his ballad solo *Portrait* on the Mike Westbrook "Celebration" LP, this marks

John Surman's first exposure on record and, as such, it is an important album. While, like all recordings of musicians one has heard first of all in the flesh, it is vaguely disappointing, it will go a long way towards explaining to those who haven't heard him what the fuss is about. Although I am well aware of the danger of over-rating any local musician with pretensions to being avant-garde (cf. early *Jazz Journals*, c. 1950, hailing the work of British modernists as bop at its best and putting down the latest Parker records for being unrepresentative), this chance to study Surman's solo work more closely vindicates his most enthusiastic fans. The second session also demonstrates an impressive composing ability - or, rather, organizing ability, for the actual writing is sparse - and the three pieces are run together to form a very effective (untitled) suite: - *Incantation* is a brooding out-of-tempo cadenza reminiscent of mid-60s Coltrane, who is Surman's only strong influence; *Episode* begins with a beautiful ballad statement from Kenny Wheeler backed by lush brass chords with baritone on top, splintering into a gentle collective improvisation followed by a free bass solo from Dave Holland (who, for the information of those who don't read *Down Beat* or *Melody Maker*, joined the Miles Davis Quintet shortly after this recording); and the 10-minute *Dance* is an Afro-Cuban ball, with Surman featured nearly all the way and building up the excitement expertly with methods borrowed from Archie Shepp. Side One, however, is a mistake; a succession of calypsos could have been fun, but it says nothing about Surman that can't be learnt from *Dance* and doesn't even include any of his soprano work. Actually I like calypso a lot and the Latin-American-influenced 2-against-8 feel (related to samba and beguine etc.) shows again the endless variety of 8-to-the-bar rhythms, but I have heard better rhythm-sections than this one in amateur steel-bands. The unfortunately named *Good times* has a disastrous switch to a straight 4/4, where Harry Miller sounds to be dragging his amplifier behind him up a steep incline, and this track really should have been left off the record altogether (thus reducing the three-quarters-of-an-hour playing-time by some six minutes). Surman manages to carry the group on *Obeah* and *Pussin*, but Mike Osborne gets hung up on descending runs throughout and his limitations become glaringly obvious. It's a crying shame that this side wasn't devoted to the repertoire of the Surman-Holland-Jackson trio, which would have been cheaper to produce and more profitable to listen to, and I only hope readers will consider the album worthwhile for one side only.

BRIAN PRIESTLEY

SWEDISH SWING

SWING: VOL.1 - SVENSKA SWINGEPOKEN 1935-1939:

BENNY CARTER MED SONORA SWING BAND:

Thore Ehrling (tpt); Miff Gorling (tbn); Charles Redland (clt); Benny Carter (alt, tpt, arr); Zilas Gorling (ten); Stig Holm (p); Olle Sahlin (g); Thore Jederby (bs); Sture Aberg (d)

Stockholm - September 12, 1936

1879-S-A *Some of these days*

1879-S-B *Some of these days*

BENNY CARTER MED ALL STAR ORCHESTRA:

Gosta Pettersson, Thore Ehrling, Rune Ander (tpt); Miff Gorling George Vernon (tbn); Benny Carter (alt, clt, tpt); Tony Mason, Olle Thalen (alt); Zilas Gorling (ten); Stig Holm (p); Olle Sahling (g); Thore Jederby (bs); Gosta Heden (d)

Stockholm - September 12, 1936

1880-S-B *Gloaming*

SWING SWINGERS:

Gosta Torner (tpt); Stig Holm (p); Folke Eriksberg (g); Thore Jederby (bs)

Stockholm - October 20, 1936

1925-S-B *Wabash blues*

1926-S-C *Louisiana*

Zilas Gorling (ten, bar) added

same date

1927-S-B *Easy swing*

1928-S *Basin street blues**

Stockholm - November 19, 1936

1976-S-B *Cross patch*

Thore Ehrling (tpt); Zilas Gorling (ten); Stig Holm (p); Folke Eriksberg (g); Thore Jederby (bs); Gosta Heden (d)

Stockholm - November 1936

1928-S-S-B *There must be somebody else**

Eriksberg and Heden out; Sam Samson (p) replaces Holm same date

SHELL-2 *Basin Street blues**

Thore Ehrling (tpt); Zilas Gorling (ten); Stig Holm (p); Folke Eriksberg (g); Thore Jederby (bs); Ake Brandes (d); Staffan Broms (vcl-1)

Stockholm - January 16, 1937

2023-S-B *Sing, baby, sing-1*

2024-S-B *You turned the tables on me-1*

Stockholm - February 11, 1937

2053-S-B *Swinging around*

Gosta Torner (tpt), same p; bs; d as last

Stockholm - February 11, 1937

2054-S-B *After you've gone*

Stockholm - February 25, 1937

2077-S-B *Smiles*

Gosta Redlig (tpt); Sven Hedberg (tbn); Zilas Gorling (ten); Stig Holm (p); Folke Eriksberg (g); Thore Jederby (bs); Ake Brandes (d)

same date

2076-S *Honeysuckle rose*

Sonora (Sd) M SOLP-106

SWING: VOL.2 - SVENSKA SWINGEPOKEN 1935-1939:

SWING SWINGERS:

Gosta Torner (tpt); Stig Holm (p); Folke Eriksberg (g); Thore Jederby (bs); Staffan Broms (vcl-1)

Stockholm - March 17, 1937

2089-S-B *Just a gigolo**

2090-S-C *Troubled waters-1**

Olle Henriksson (clt) added

same date

2091-S *Moonglow*

Zilas Gorling (ten); Ake Brandes (d) added

same date

2093-S-B *Guess who -1*

2094-S-A *Swing high, swing low-1,2*

2095-S-B *Sleepy time gal*

-2 Henriksson not present on this track

Gosta Torner (tpt); Olle Thalen (clt); Same p; g; bs; d as last

Stockholm - April 30, 1937

3042-S-C *St. James infirmary*

3043-S-B *I never knew-1*

3045-S-B *Stardust-2**

-1 Zilas Gorling (ten) added on this track; -2 Gorling present on this track but Thalen absent

Gosta Torner (tpt); Sune Ostling (p); Folke Eriksberg (g); Thore Jederby (bs)

Stockholm - August 3, 1937

4061-S *I ain't got nobody*

Zilas Gorling (ten); Anders Sollden (d); Sven Arefeld (vcl-1) added

same date

4062-S *Easy living -1*

4063-S *Nagasaki*

4064-S *Lady be good*

4065-S *Tea for two**

4066-S *When you're smiling-2**

4067-S *Corrine Corrina**

-2 Gorling not present on this track

Sonora (Sd) M SOLP-107

Note: Titles marked with an asterisk are previously unissued items.

SWING: VOL.3 - SWENSKA SWINGEPOKEN 1935-1939:

HAKAN VON EICHWALDS ORKESTER:

Thore Ehrling (tpt, vcl-1); Ake Johansson (tpt); Rune Ander (tpt, accordion); Sverre Oredsson, Karl-Erik Lennholm (tbn); Tore Westlund, Willy Forsell (alt); Ove Ronn; Olle Blomqvist (ten); Karl Nilo (vln); Stig Holm (p); Erik Ekholm (g); Henry Lundin (bs); Anders Sollden (d, xyl)

Stockholm - May 8, 1937

3062-S-C *Happy days-2*

3063-S-B *Emaline-1*

-2 band vocal on this track

Stockholm - April 27, 1938

4358-S-E-G *Whispering-3*

4359-S *The snake charmer*

-3 male vocal trio on this track

Walter Larsson, Ake Johansson, Olle Hedberg (tpt); Sverre Oredsson, Sven Hedberg, Karl-Erik Lennholm (tbn); Erik Fivel, Willy Forsell (alt); Zilas Gorling (ten); Eskil Wallberg (bar); Charles Norman (p); Erik Ekholm (g); Henry Lundin (bs); Ake Brandes (d); Karl Nilo (vln)

Stockholm - October 4, 1938

4573-S-B *Negasaki*

4574-S-A *Limehouse blues**

4575-S-B *Alabamy bound**

4578-S-B *Corrine Corrina**

ALL STAR ORCHESTRA:

Thore Ehrling, Gosta Redlig (tpt); Miff Gorling (tbn); Tony Mason (clt, alt); Charles Redland (alt); Zilas Gorling (ten); Stig Holm (p); Olle Sahlin (g); Thore Jederby (bs); Gosta Heden (d); Folke Andersson (vln-1)

Stockholm - November 25, 1935

1448-S-B *F och Bb 7*

1449-S *Miffology*

Stockholm - February 22, 1936

1613-S-S-A *Heavenly music**

Stockholm - May 28, 1936

1763-S-B *Fantasi i G-C-1*

ARNE HULPHERS' ORKESTER:

Gosta Pettersson, Gosta Redlig, Gosta Torner (tpt); Georg Vernon, Miff Gorling (tbn); Tony Mason (alt, clt); Erik Andersson (alt); Ake Warthel (alt, bar); Erik Eriksson (ten); Evert Heden (p); Charlie Hansson (g); John Jandel (bs); Gosta Heden (d)

Stockholm - October 28, 1939

4925-S-S-A *Swingin' in the promised land*

4926-S-S-B *Baltimore*

4927-S-S-B *Don't be that way*

4928-S-S-B *I'm coming Virginia*

Sonora (sd) SOLP-108

PRESUMABLY there will be readers of this magazine who were members of rhythm clubs

during the 'thirties. If so they will remember the 'jam sessions' that were sometimes featured, when musicians from local dance bands came along to play such standards as *Honeysuckle rose* and *Lady be good*, sometimes with greater enthusiasm than achievement. I mention this because now and then there are moments on this 3 LP set that recall such occasions irresistibly, though it would be both unfair and unkind to deride the efforts of such musicians. If you were a European musician with an interest in jazz at this time the idea of making a living from playing it was unthinkable, and you hoped that if you ever became proficient enough to join a leading band it would be one that allowed you a little scope for the occasional eight of sixteen bar solo in the jazz idiom. Playing at a rhythm club before enthusiasts was the equivalent of the after-hours sessions favoured by the jazz inclined studio and dance band musicians in the States, and if one got a couple of free drinks thrown in that was considered sufficient payment.

There were a few outstanding European jazz musicians around during the 'thirties - Derek Neville, Alix Combell, Andre Ekyan and Zilas Gorling for example - but only Django Reinhardt achieved a standard that transcended his being classed as 'good for a European'. I would guess that the development of jazz in the industrialised Western European countries followed a similar course, and these records prove that the Swedish musicians of their

day were no better, or no worse, than their fellows in France and England. The fairly frequent sessions by the Swing Swingers suggest, however, that the Swedish record companies may have been slightly less conservative than their British counterparts. The highspot of record one is the three tracks on which Benny Carter leads a Swedish group. There are clear differences in the two takes of *Some*, with Carter's solos on both alto and trumpet being superior on the B take, though he plays well on both. Ehrling and Redland have competent solos but apart from Carter it is Gorling who most impresses. *Gloaming*, a composition and arrangement by Thore Ehrling, has some outstanding section work by the saxes in typical Carter style, with the latter taking effective solos on trumpet and clarinet, and neat contributions from Ehrling and Gorling. I believe that another take of this title has been issued and I wish it had been included here.

The Swing Swingers have the thirteen remaining tracks on the first LP and all sixteen on the second. This was a pick-up group led by bassist Thore Jederby and featured the most jazz conscious musicians from the leading Swedish bands. It would be untrue to say that the music overwhelms one by its brilliance but it is marked by an enthusiasm and honesty that is appealing. Gorling is the most consistent soloist, playing particularly well on *Cross patch*, the second *Basin street*, *Honeysuckle*, *Sleepy time* and *I never knew*, but there are good contributions from the others. Of the three trumpeters featured Torner is present on the most tracks, his style Armstrong-influenced though sounding astonishingly like that of Jack Purvis on such numbers as *Wabash* and *Cross patch*. On *Honeysuckle* Redlig impresses with his good ideas and nice tone while Ehrling takes attractive muted solos on *There must* and *Swinging around*. Henriksson and Thalen sound technically assured, the latter coming across well on *St. James*, and the pianists perform ably, Holm showing both Hines and Waller touches. On *Easy living* Ostling's solo reflects the then strong influence of Teddy Wilson, and on numerous tracks Eriksberg takes pleasant solos. The rhythm section generally built around Holm, Eriksberg and Jederby, is adequate for its day, though this was to be a recurrent weak point of European jazz recordings for many years. The first eight tracks on record three presents a regular dance band playing 'hot' in a not very convincing fashion. There are a few reasonable solos but the scores are unenterprising. The All Star Orchestra is better, offering superior material, a higher solo level including good passages by Gorling and the Venuti-inspired Andersson, and reasonable arrangements. With the Arne Hulpfers Orchestra we reach the swing period proper, and though some of the ensemble work on the four titles is rather stiff the band makes a real attempt to play in the idiom and there are good solos. *Swingin' in the promised land*, a number recorded by Edgar Hayes who toured Sweden with his band in 1938, is the most successful track and the band really does work up a good momentum on this performance.

There is an increasing interest in the music of the big band period these days, partly the result of nostalgia and partly the result of its being far enough distant in time for it to avoid the condemnation of contemporary jazz musicians who now seem to have replaced swing with bop as the style to be derided. Nostalgia is no good critical guide but if it results in a lot of worthwhile records becoming available again there is a productive side to it. Recently I have spoken to collectors at record recitals who have told me that they were very interested in jazz during the 'thirties, subsequently married and had families, but now with their children grown up once more find themselves in a position to buy records and listen to live music. This suggests that what seems to be a roughly thirty year nostalgia cycle may in fact be governed by economic factors. This set is an enterprising one that offers a good deal of enjoyable music, though clearly its appeal must be to those with a particular interest in the jazz of the 'thirties. Although not available in this country I am sure that any of the specialist dealers will be glad to import it to order. The recording quality throughout is somewhat variable though always adequate, with surface noise level never disturbing. With sixteen tracks an LP, playing time is excellent at 50½, 47 and 48 minutes respectively.

A final point. Master numbers are generally clear, with the number

being followed by S for Sonora and the take letter, but what E-G following the S on Hakan Von Eichwalds/*Whispering* stands for I do not know unless it means that the track is made up of from both the E and G takes. Perhaps Mr. Harry Nicolausson, who was kind enough to arrange for these LPs to be sent to this magazine, or some other Swedish collector can enlighten us on this point.

ALBERT MCCARTHY

CAL TJADER

THE EXOTIC SOUNDS OF CAL TJADER:

Paul Horn (alt, fl); Lonnie Hewitt (p); Cal Tjader (vib); Al McKibbin (bs); Johnny Rae (d); Armando Peraza (bongo) Wilfredo Vicente (conga)

Los Angeles - August 28 and 29, 1961

Ben Hur (love theme) :: *Davito* :: *On Green Dolphin street* :: *Paunetos point* :: *Speak low* :: *Misty* :: *Mambo in Miami* :: *Ecstasy* :: *Half and Half*

Clark Terry, Ernie Royal (tpt); Urbie Green (tbn); Bob Northern (fr-h); Don Butterfield (tuba); Phil Kraus, Stan Webb (reeds, woodwinds); George Berg (bassoon, bs-clt); Irving Horowitz, Leon Cohen (oboe); Walt Levinsky (fl, woodwind); Arnold Eidus, Leo Kruczek, Emanuel Vardi (vln); Charles McCracken (cello); Robert Maxwell (harp); Lalo Shiffrin (p); Cal Tjader (vib) Jimmy Raney (g); George Duvivier (bs); Jack Del Rio (tambourine, conga); Johnny Rae (timbales, percussion); Ed Shaughnessy (d); Lalo Shiffrin (arr)

New York City - April 23, 24 and 25, 1963

The fakir :: *Cherry blossoms* :: *Borneo* :: *Tokyo blues* :: *Song of the yellow river* :: *Sahib* :: *China nights (shina no yoru - version 1)* :: *Almond tree* :: *Hot sake*

Cal Tjader (vib) with unidentified string quartet, p; g's; bs; d; bo

New York City - November 26 and 27 or December 2, 1963

Sake and greens :: *Cha* :: *Fuji* :: *East of the sun*
Jerry Dodgion (fl); Cal Tjader (vib); Lonnie Hewitt (p); Dick Hyman (org); George Duvivier (bs); Unknown g; d

New York City - same dates

Leyte :: *Shoji* :: *China nights (shina no yoru - version 2)* :: *Black orchid* :: *Stardust* :: *Poinciana*

Verve SVSP 27/28 (37/5d.)

I SUPPOSE this is mood music, though it's not a mood I ever have myself. Cal Tjader has progressed from an awful drummer to an utterly anonymous vibes player, and not even a big band which sports such striking Latin names as Walt Levinsky and Leo Kruczek - not to mention the mind-boggling combination of Robert Maxwell (on harp yet!) and Johnny Rae - can provide anything of interest. No doubt the 'exotic' rhythms are supposed to conjure up smiling faces and swaying bodies; for me it's always ponies clip-clopping their way through cigarette advertisements. In any other context 92 minutes playing time would be notable.

DON LOCKE

MEL TORME

MEL TORME SWINGS:

Mel Torme (vcl) acc Al Porcino, Stu Williamson (tpt); Frank Rosolino (tbn); Vince DeRosa (fr h); Red Callender (tu); Art Pepper (alt); Bill Perkins (ten); Bill Hood (bar); Marty Paich (p, arr, dir); Joe Mondragon (bs); Mel Lewis (d)

Los Angeles - 1960

Too close for comfort :: *Hello, young lovers* :: *Once in love with Amy* :: *Surrey with the fringe on top* :: *A sleeping bee* :: *Old devil moon* :: *On the street where you live* :: *Whatever Lola wants* :: *All I need is a girl* :: *Too darn hot* :: *Just in time*
Lonely town

Mel Torme (vcl) acc big band including Jack Sheldon (tpt); Frank

Rosolino (tbn); Stu Williamson (v tbn); Joe Maini (alt); Teddy Edwards (ten); Bill Perkins (ten, bar); Jimmy Rowles (p); Al Hendrickson (g); Joe Mondragon (bs); Shelly Manne (d); Johnny Mandel (arr, dir)

Los Angeles - 1961

I'm gonna go fishin' :: *Don't get around much anymore* :: *I like the sunrise* :: *Take the 'A' train* :: *Reminiscing in tempo* :: *Just a sittin' an' a'rockin'*

Mel Lewis (d) replaces Shelly Manne

same date

Down for the double :: *I'm gonna move to the outskirts of town* :: *Blue and sentimental* :: *Oh what a night for love* :: *Sent for you yesterday* :: *In the evening*

Verve VSP17/18 (37/5d.)

THAT Torme has a degree of musicianship unusual in singers, above all in a popular vocalist, has been recognised since his work with the Meltones vocal group back in the 'forties. For one thing, his intonation is reliable, whether sharply exposed over just bass and percussion at the beginning of *Just in time* or amid the piled-up dissonances near the close of *Old devil moon*; also his diction is clear, and his phrasing nearly always musical - that is, with the possible exception of *Hello, young lovers*, wherever the composers' melodies are altered this is done with expressive intent, never merely for the surprise effect of a gimmick. And Torme's lines are often sensitively related to Mandel's and especially Paich's backings, the whole of *Too close for comfort* being a good example.

Like earlier pairings for this series, these LPs, a Tin Pan Alley cross-section and a tribute to Ellington and Basie, have been available before and make an acceptable reissue. The blues material of the Basie side, especially Leroy Carr's *In the evening*, is obviously not suitable for Torme yet he sings *I like the sunrise* better than Al Hibbler on the original *Liberian Suite* record. And if Mandel's scoring becomes rather fussy on *Don't get around much anymore*, lyrics have been added to *Reminiscing in tempo* with considerable tact - although there are bound to be puritanical objections to this. The large ensemble blows with what sounds like real enthusiasm throughout this disc - the studio band cliches of these arrangements were not so tired in 1961 as they later become - but gets a bit carried away on *Down for the double*, nearly drowning the singer. By the way, *Oh what a night for love* is based on Neal Hefti's *Softly with feeling* and *I'm gonna go fishin'* is adapted from Ellington's score for the *Anatomy of Murder* film.

The principal objection to this record must be that it doesn't really work as a tribute to Basie and Ellington because so little of the atmosphere of their music survives. Certainly the other disc is superior, and deserves to be as it attempts something if not more original then at least more personal. I believe it shows Torme to greater advantage than anything else he has done, and this is partly because he gets along so well musically with Paich. True, the latter's writing here is thoroughly derivative of the Miles Davis Nonet and Gerry Mulligan Tentet Capitols, and a comparison between *Lonely town* and Gil Evans's *Darn that dream* - recorded by Davis - is no bad demonstration of the gulf between a craftsman and an artist. But while this would be crippling on a jazz date, as Paich's LP with Art Pepper showed (Vogue Contemporary LAC12229 - *Jazz Monthly*, October 1960), his sessions with Helen Humes (LAC 12283, *J.M.*, December 1961) proved this matters less when the focus is on a singer and a song, rather than on the attempt at creativity represented by jazz improvisation. Solos do occur by Williamson, Perkins, Rosolino and Pepper and if these are too fragmentary to say much there are many incidental amusements such as the wry quotation from *Steeplechase* during *Too close for comfort*, of *Godchild in Hello, young lovers* and, more enigmatically, of *Old man river* at the end to *The Street where you live*. And note *Who's sorry now?* in *Just in time* - the band plays one melody, Torme sings the other, and it works - musically, that is. The warmth and accomplishment of that singing, communicated through so many touches which raise these performances above the commonplace, are, of course, the main points of the two LPs. The one with Paich in particular is absolutely first-rate light entertainment, offering almost constant pleasure to a musical ear - always assuming it is not stopped-up with too much of the jazz fan's usual bigotry.

MAX HARRISON

T-BONE WALKER

FUNKY TOWN:

T-Bone Walker (vcl, g) acc unknown p; org; d

Goin' to Funky Town :: I'm in an Awful Mood

T-Bone Walker (vcl, g); acc unknown ten; p; d; bo

Party Girl :: Long Skirt Baby Blues

unknown tpt added

Why my Baby (keep botherin' me) :: Jealous woman :: I wish

my baby would come home at night

T-Bone Walker (vcl, g); acc unknown hca; bs; d

Struggling Blues

Stateside SSL (M SL)10265 (37/5d.)

ALTHOUGH T-Bone Walker has a relatively light voice and one seldom feels that he is deeply

involved in the content of his blues, he is an exceptionally good singer. Listening to say, *I'm in an Awful Mood*, I'm impressed by his inflections, his exceptional timing and the way in which he moulds his words. As a lyric-writer he is also very original and clearly gets a lot of pleasure out of a theme like *Long Skirt Baby Blues* with its very topical words, as well as the *Jealous woman* kind of lyric which recurs frequently in his work. Most of all, T-Bone is a guitarist. On stage his antics and his mugging can be distracting - playing the guitar behind his head or with one hand only, making it answer his exaggerated expressions he doesn't always come over as the musician that he is. But there is hardly a track here which doesn't show his mastery, and the opening *Goin' to Funky Town* is quite exceptional, with clear picked notes and brilliant execution. I don't think I've ever heard T-Bone play a fluffed note; his fingering is accurate and precise and his rapid runs must be the despair of amateurs. Personality-wise he is a strange man; he seems colourless and even simple off-stage, coming to life, puppet-like, when appearing before an audience. But there's nothing puppet-like in his work; he's inventive and stimulating, and this is one of the best T-Bone Walker records to hear if you're not familiar with his work.

PAUL OLIVER

FATS WALLER

SMASHING THIRDS:

Fats Waller (p)

New York City - August 29, 1929

BVE-55375-2 *Waitin' at the end of the road*

New York City - September 24, 1929

BVE-56710-2 *Smashing thirds*

New York City - December 4, 1929

BVE-57191-1 *Turn on the heat*

Herman Autry (tpt); Gene Sedric (ten, clt); Fats Waller (p, vcl-1);

Albert Casey (g); Charles Turner (bs); Slick Jones (d, vib-2)

New York City - March 18, 1937

BS-06418-1 *Spring cleaning (getting ready for love)-1*

New York City - April 9, 1937

BS-07747-1 *Boo-hoo*

BS-07753-1 *Sweet heartache-1*

CS-07755-1 *Honeysuckle rose-2*

New York City - June 9, 1937

CS-010651-1 *Blue, turning grey, over you*

New York City - September 7, 1937

BS-013344-1 *You've got me under your thumb-1*

BS-013345-1 *Beat it out-1*

BS-013347-1 *I'd rather call you baby-1*

BS-013349-1 *She's tall (she's tan, she's terrific)-1*

BS-013350-1 *You're my dish-1*

New York City - October 7, 1937

BS-014645-1 *How can I?-1*

BS-014648-1 *What will I do in the morning?-1*

BS-014649-1 *How ya, baby?-1*

RCA Victor RD7984 (37/6d.)

THE objection that this RCA Vintage series of

Waller LPs has been too exclusively slanted to-

wards his 'funman' image will at first seem illogical insofar as these recordings originally created it. Yet, given patience, good items can be found among them, and, in general such are rather conspicuous by their absence from these reissues, while the find solo performances are spread very thinly at about two or three per disc. True,

excellent tracks have slipped through the net, and *Dinah* can be heard on RCA RD7779 and *Tain't good* on 7855, but the above record would have been improved by the inclusion of the Rhythm's non-vocal readings of *San Anton* and *You showed me the way*; and as it covers the 1937 period, Waller's outstanding solo date of that year need not have been so studiously avoided. As it is, I suppose we are lucky to have escaped *Why do Hawaiians sing 'Aloha'?*, and the missed opportunity is compounded by this being one of those generously 16-tracked LPs, two of these items - CS-07755-1 and CS-010651-1 - originally appearing together as a 12-inch 78 rpm.

(I can still remember buying my copy of this, over 20 years ago: "Fats Waller on a 12-inch?!", expostulated the old battle-axe behind the counter, subsequently handing me the record as if she were passing on bubonic plague.)

In the December, 1965 number of *Jazz Monthly* I commented at length on Waller's early keyboard solos and, in passing, on his other recordings. It seems unnecessary to summarise what was said there beyond noting *Smashing thirds* is among his best work of that year and *Waitin' at the end of the road* and *Turn on the heat* show the other side of the coin, being little more than banal melodies decorated in rather obvious ways. Yet even these latter are superior to most of what followed in that they completely lack the evasion which increasingly marked his combo sessions in the 'thirties. I was interested to see Gunther Schuller, in his *Early Jazz* (O.U.P.), echo the general conclusion of that 1965 essay: "Waller was ultimately unable to reconcile the conflicts of his musical personality; a natural gift for effortless improvisation in a jazz conception (to a large extent of his own creation), the opposing pull toward commercial and show-business success, and finally his unswerving respect and love for 'classical' music. Deep down the latter undermined his convictions about his professional career as a pianist-singer-clown, and the clowning was in turn an attempt to conceal his inner confusion". This view is well confirmed by Gene Sedric's comments in *Hear me talkin' to Ya* by Hentoff and Shapiro (Penguin), and these 1937 Rhythm performances show Waller at the point when this group's routines had not yet stifled his musical initiative yet had already made serious inroads. Thus while the piano solos on *What will I do in the morning?* and *How ya, baby?* (his own compositions) are quite good, that in *Beat it out* is just a stringing-together of stride and swing piano cliches, and the one on *You've got me under your thumb* a thoroughly tiresome mixture of formulae and moments of invention. The absence of a vocal is often a promising sign in these recordings, but not always: the purely instrumental *Boo-hoo* has horn solos which are notably less fragmentary than usual and *Blue, turning grey, over you* has some excellent piano, but *Honeysuckle rose* was merely given a quick run-through at the end of a session and founders completely on Jones's drum solo. Hearing this careless, on-edge music makes it easy to understand jam sessions getting a bad name with collectors by the 'forties, even if one could never accept the doctrinaire conclusions that were then drawn from this. (Incidentally, Waller's best account of this, which is (unjustly) his most celebrated piece, was made at the great solo date of 1941 - a group of titles never issued together on LP, needless to say.) There is attractively delicate keyboard work in *She's tall (she's tan, she's terrific)*, especially after the vocal, and a much better disciplined solo than usual on *Spring cleaning (getting ready for love)*. In the latter case it's too bad Casey had to interrupt on the middle eight, but that's normally the way it is at this stage of the Rhythm series of dates - something good is apologetically swept under the carpet of something bad. An instance is the remarkable duet with Sedric's tenor at the beginning of *How can I?* (another Waller composition), whose effect is destroyed by the anti-climax of a dreadful vocal, replete with insensitive fill-ins from the horns. In a few years time hardly anything of value reached the surface at all during these sessions, as further discs in this series will no doubt amply show.

MAX HARRISON

WASHBOARD GET TOGETHER

WASHBOARD RHYTHM BAND:

Taft Jordan (tpt, vcl); possibly Dave Page (tpt); unknown (tbn); unknown (alt, clt); Carl Wade (ten); unknown (alt); Clarence Profit (p); Steve Washington (g, bj); unknown (wbd)

New York City - March 8, 1933

- W-265082 *Midnight rhythm*
- W-265083 *Ghost of a chance*
- W-265084 *Hustlin' and bustlin' for baby*
- W-265085 *Shuffle off to buffalo*
- W-265086 *Swing gate*
- W-265087 *The coming of hi-de-ho*
- W-265088 *Going, going, gone*

WASHBOARD SERENADERS:

Derek Neville (alt-1, bar-2, clt-3); Harold Randolph (kazoo, vcl); Arthur Brooks (p); Jerome Darr (g); Len Harrison (bs); Bruce Johnson (wbd, vcl)

London - July 19, 1935

- E-7108 *Sheik of Araby-2*
- E-7109 *Lonesome road-2,4*
- E-7110 *St. Louis blues-2*
- E-7111 *Black eyes, 1-2*
- E-7112 *Dear old southland-2,4*
- E-7113 *Nagasaki-1,2,3,4*

-4 group vocal on this track

Regal REG-2055 (22/9d.)

THE Washboard Rhythm Band is basically the group that recorded around seventy titles, the bulk for Victor, under the name of the Washboard Rhythm Kings. It is not certain that Ben Smith was the director on this occasion though he could be the alto soloist, but the personnel on these recordings varied from session to session and has never been fully clarified. The trombonist, for example, appears on some of the Victor performances, usually playing in a style derived from Lawrence Brown.

Going, going, gone has never been issued in this country before, the other titles were never issued in the U.S.A. The larger group used here resulted in the use of simple arrangements, but all tracks heavily feature Taft Jordan both as vocalist and soloist at a time when he was presenting what amounted to a Louis Armstrong imitation - on *Swing gate* he even tries to *talk* like Armstrong! Clarence Profit, the outstanding musician of the WRK, does not solo a great deal but plays very well in the group and behind some of the vocals, while there are creditable solos from Carl Wade, a clarinetist, and the alto player on various tracks. The larger group results in less extrovert performances than on some of the Victor recordings, one result being fewer fluffs than usual, but on their own terms these light-hearted titles are very enjoyable and I am pleased to have them made available on microgroove.

The Washboard Serenaders toured Britain in 1935 when their wild performances must have puzzled the average theatre audiences to whom they played. For sheer exuberance these records are almost unique, Randolph being an engaging scat singer and Johnson - heard on *Dear old southland* - featuring a zany falsetto style. An advantage of the LP is that it gives one the opportunity of hearing Derek Neville again, a much under-appreciated jazz soloist who finally emigrated to Australia in the late-'forties. He is heard mostly on baritone, entering into the spirit of the session and contributing driving solos that swing lustily, also adding his own humorous touches to the session such as the Wiedoft-like theme on *Black eyes*. The duet between Neville's baritone and Randolph's kazoo on *Dear old*, unlikely though it might seem, is one of the highspots of the LP.

The music of the washboard bands was never meant to be taken too seriously, but whatever these groups lacked in profundity, absence of swing is something of which they could never be accused. This is probably the best of the washboard LPs available, the reasonable price being an important factor. The recording is good, the playing time 41½ minutes.

ALBERT MCCARTHY

DICKY WELLS

DICKY WELLS IN PARIS:

Bill Coleman (tpt, vcl-1); Bill Dillard, Lester 'Shad' Collins (tpt); Dicky Wells (tbn); Django Reinhardt (g); Richard Fullbright (bs); Bill Beason (d)

Paris - July 7, 1937

- OLA-1884-1 *Bugle call rag*
- OLA-1885-1 *Between the devil and the deep blue sea*
- OLD-1886-1 *I got rhythm*

Dillard and Collins out

same date

- OLA-1887-1 *Sweet Sue*
- OLA-1888-1 *Hangin' around Boudon-1*
- OLA-1889-1 *Japanese sandman*

Bill Dillard, Lester 'Shad' Collins (tpt); Dicky Wells (tbn); Howard Johnson (alt); Sam Allen (p); Roger Chaput (g); Bill Beason (d)

Paris - July 12, 1937

- OLA-1894-1 *I've found a new baby*
- OLA-1895-1 *Dinah*
- OLA-1896-1 *Nobody's blues but my own*
- OLA-1897-1 *Hot club blues-1*

-1 Collins does not play on this track

Dicky Wells (tbn) acc same p; g; d as above

same date

- OLA-1898-1 *Lady be good*
- OLA-1899-1 *Dicky Wells blues*

HMV(F)MHTX.40.239 (51/7d.)

THE problem with this LP from the viewpoint of British collectors is that six of the tracks - those from the July 7 session - are included on the first volume of "Django and his American Friends" (HMV CLP-1890) which was reviewed by Brian Priestley in our November 1965 issue and is still in catalogue. These are, of course, classic performances, but it would be unfortunate if the session without Reinhardt was to be overlooked, as Wells plays quite as brilliantly on four of the titles as on the previous date.

Lady be good has beautifully relaxed solo work from Wells, but *Dicky Wells blues*, the other title on which he is accompanied only by a rhythm section, is a masterpiece, and in my opinion one of Wells's greatest recordings. *Hot club* is taken at a gentle tempo, Wells's muted solo again being outstanding, with Allen and Dillard also contributing effectively. The third blues from the date - *Nobody's blues* - is also taken at an easy pace and after Johnson is heard on the theme there are solos from Allen, Collins and Wells in an ascending order of merit. *I've found* and *Dinah* are not the equal of the other four performances, but both have excellent solos from Howard Johnson, his flowing lines bringing Benny Carter to mind, and pleasing ones from Wells and a trumpeter whom I take to be Dillard in each instance, though I could be wrong. Perhaps M. Hughes Panassie could clear this point up.

I have not mentioned the tracks from the July 7 date in detail, as most readers who want them will probably have the Reinhardt LP. This release presents some of the greatest Wells on record and the fame of the two sessions is thoroughly deserved. The recording is good, with clearer definition than was the case on the initial microgroove release, and the playing time 37 minutes.

ALBERT MCCARTHY

SONNY BOY WILLIAMSON

SONNY BOY WILLIAMSON, VOL.2:

John Lee 'Sonny Boy' Williamson (vcl, hca); 'Big' Joe Williams, Robert Lee McCoy (g)

Aurora, Ill. - May 5, 1937

- 07654 *Skinny woman*
- John Lee 'Sonny Boy' Williamson (vcl, hca); Walter Davis (p); Big Bill Broonzy (g)

Chicago - July 21, 1939

- 040532 *T.B. blues*
- Joshua Altheimer (p); Fred Williams (d) replace Davis and Broonzy

Chicago - May 17, 1940

- 049198 *Train fare blues*
- John Lee 'Sonny Boy' Williamson (vcl, hca); Blind John Davis (p). Ransom Knowling (bs); Big Bill Broonzy (g)

Chicago - April 4, 1941



HUMPHREY LYTTLETON

LONDON JAZZ CENTRE

The London Jazz Centre has now been registered as a charity, with an annual individual membership rate of 30/- (Students 10/-). Fuller details of the organisation will be given in our next issue.

During May two concerts will be promoted by the L.J.C. The first will be held at the Mermaid Theatre on Sunday, May 18th, commencing at 7.30 p.m. It will feature Mike Westbrook's 16 piece band and the programme will include the premier performance of Westbrook's *Metropolis*, a composition that was commissioned by the Arts Council. Tickets are 7/6, 15/-, 21/- and 30/-, the latter to include a buffet supper, and may be obtained from Dobell's or the L.J.C. at 5 Egmont House, 116 Shaftesbury Avenue, London W.1. The second will be held at the Conway Hall on Saturday, May 31st, and will be titled "Humph Returns To Conway". Humphrey Lyttleton's band on this occasion will include Wally Fawkes and Keith Christie. The L.J.C. presents groups every Monday night at 100 Oxford Street in addition to special concerts.

- | | |
|---|--------------------------------|
| 064020 | <i>Big apple blues</i> |
| 064022 | <i>My baby's made a change</i> |
| Broonzy out | |
| | Chicago - July 2, 1941 |
| 064492 | <i>Shady grove blues</i> |
| 064494 | <i>She was a dreamer</i> |
| 064495 | <i>You got to step back</i> |
| John Lee 'Sonny Boy' Williamson (vcl, hca); Blind John Davis (p); Charlie McCoy (g); Alfred Elkins (imitation bs) | |
| | Chicago - December 11, 1941 |
| 070145 | <i>Broken heart blues</i> |
| Big Macao (p); Tampa Red (g); Charles Sanders (d) replace Davis, McCoy and Elkins | |
| | Chicago - October 19, 1945 |
| D5-AB-398 | <i>Stop breaking down</i> |
| John Lee 'Sonny Boy' Williamson (vcl, hca); Eddie Boyd (p); Bill Sid Cox (g); Ransom Knowling (bs) | |
| | Chicago - July 2, 1945 |
| D5-AB-339 | <i>G M and O blues</i> |
| Blind John Davis (p); Willie Lacey (g) replace Boyd and Cox | |
| | Chicago - August 6, 1946 |
| D6-VB-1918 | <i>Mean old highway</i> |
| D6-VB-1919 | <i>Hoodoo hoodoo</i> |
| D6-VB-1920 | <i>Shake the boogie</i> |

Blues Classics M BC-20 (51/2d.)

THE number of reviews by myself in this issue might cause the less charitable readers to suspect that I am suffering from an attack of editorial megalomania. The

real reason for the spate of reviews is that over the past few months I have been slothful in covering items within my field and am now making an effort to eliminate the backlog, which objective should be achieved by the June issue.

Sonny Boy Williamson I unquestionably was one of the most influential artists in the development of the later Chicago blues style that came to fruition in the early '50s, though he himself died in 1948. He was a superb harmonica player and developed to a high degree the style of alternating vocal and harmonica lines that subsequently became one of the norms in the blues field. He suffered from an impediment of speech which disappeared when he sang, but which would account no doubt for the idiosyncratic phrasing of his vocal lines.

This is a very fine selection of William's recordings, some of the numbers making use of familiar themes - *Shady grove* is Jazz Gillum's *Sail on* and *Broken heart* is Estes's *Broke and I'm hungry* - though all get individual treatment. There is a marvellous cohesion between Williamson and his accompanists on most titles, particular examples being Altheimer on *Train fare*, the whole group on *Big apple* and *Shady grove*, and again on *Shake the boogie* and *Mean old highway*, the latter having some of the best piano work from Blind John Davis on record. *Skinny Woman* is an outstanding track, with very effective two guitar backing, and *Train fare*, *G M and O*, and *You got to step back* are other highlights. The rocking beat of the later backing groups certainly gives an indication of what was to follow within a few years, though here a dynamic balance is still in evidence.

This is a highly recommended LP, with the recording quality surprisingly good, presumably as a result of dubbing from near mint originals, and a playing time of 44 minutes. Like all Blues Classics/Arhoolie items reviewed in this issue, this LP is distributed in Britain by Continental Record Distributors of 119 New Bond Street, London, W.1.

ALBERT MCCARTHY

JOHNNY YOUNG AND BIG WALTER

CHICAGO BLUES:

Johnny Young (vcl, g); 'Big' Walter Horton (hca); Jimmy Dawkins (lead g); Lafayette Leake (p); Ernest Gatewood (bs); Lester Dorsie (d)

Chicago - November 27, 1967

Strange girl :: Ring around my heart :: Sometimes I cry :: Don't you lie to me :: On the road again :: Drinking straight whiskey :: Walter's boogie-1 :: Stockyard blues :: Sleeping with the devil :: Fumbling around

-1 no vocal on this track

Arhoolie F-1037 (51/2d.)

JOHNNY Young has been more fortunate than many of his contemporaries in receiving recording opportunities, in this instance sounding a great deal more convincing than on most of his other LPs. The reason for this lies in the excellence of his supporting group, notably the fine playing of Horton, which provides first class backing and rocks along in an unforced manner that, in my opinion, is far more impressive than anything I have heard on a Muddy Waters record over the past few years. Dawkins is a very good guitarist, playing strongly without becoming over-decorative, and Gatewood and Dorsie are solid rhythm men, Leake has a considerable reputation in blues circles and plays his part well in a section, but for my taste is a little too self-effacing.

Young has a pleasant, melodic voice and is particularly good on *Sometimes I cry* (the best track on the LP), *Rain around my heart*, *Stockyard blues* and *On the road*, the latter including some haunting playing by Horton. Horton, who I gather was very disappointing during the last Blues Festival tour, is in splendid form throughout and contributes a really superb solo on *Drinking straight*. On the whole the medium tempo performances have worthwhile group playing but Young sounds more perfunctory in his vocals.

Depth is not a term that can be applied to Young's singing in many instances, but here he has been placed in an ideal setting. I suppose this LP could be considered as a recreation of Chicago blues of the 50s, but it is a musically rewarding release, excellently recorded, and with a playing time of 40 minutes.

ALBERT MCCARTHY

COLLECTORS' NOTES / ALUN MORGAN

PETER IND

BASS player Peter Ind, who spent many years in America working with men such as Lennie Tristano, Lee Konitz, Warne Marsh as well as running his own recording studio, has decided to reactivate his "Wave" label. He hopes to put out the following five LPs (price two guineas each or \$5.00, stereo playable in mono; SAL MOSCA AND PETER IND AT THE DEN (recorded in New York, 1959)

LOOKING OUT (Peter Ind, Sal Mosca, Ronnie Ball, Sheila Jordan. New York, 1961)

PETER IND (solo bass improvisations, London, 1968)

JAZZ AT THE LADY MARGARET (Charles Burchall, Derek Phillips, Peter Ind. London, 1968)

RHYTHM LINES FOR STUDENTS AND LONELY IMPROVISERS (London, 1969)

Further details may be obtained from Peter at 11 Swakeleys Drive, Ickenham, Middx.

DJANGO REINHARDT

THE Editor has received some corrections and additions from Chris Evans to Chris's Reinhardt listing which appeared in the August and September issues of *Jazz Monthly* last year. Chris gives credit to both Charles Delaunay and Iwan Fresart for help with the following:

1. **ANDRE PASDOC:** October, 1935.
Matrix number for *Vivre pour toi* is 2039-HPP. Django does not play on 2042-HPP from this session.
2. **JEAN TRANCHANT:** Spring, 1936
2116 should read *Presentation Due Programme - 1*;
2119 should read *Quand il est tard -1*.
3. **DJANGO REINHARDT AND THE ATC BAND:** December 7, 1945.
Note spellings, Jerry Stephan and Jack Platt. *Honey-suckle rose* and *Don't be that way* are played by a small group, Larry Mann (p); Django Reinhardt (g); Bob Decker (bs); Bill Bethel (d).
4. **DJANGO REINHARDT ET LE QUINTETTE DU HOT CLUB DE FRANCE:** November, 1947.
Danse Nuptial is the same tune as *Moppin' the bride*. Delete reference to *Micro/Mike*.
5. **CONCERT DE BRUXELLES:** December, 1948.
Micro is actually *Moppin' the bride/Danse nuptial*. Delete reference to *Micro/Mike*. There is no clarinet present on *Symphonie*.
(The confusion here arose because the LP issues of "Concert De Bruxelles" list a tune *Micro/Mike* but, in fact, the tune played is *Danse nuptial/Moppin' the bride*. Incidentally the March 10, 1948 version of *Mike* if the same tune as *Swing dynamique* from September 7, 15 and 22, 1947).
6. The RTF broadcasts listed for 1949 and 1951. These are believed now not to have been Reinhardt items but probably the work of the Django-influenced guitarist Henri Crolla. It is possible that the broadcasts which Chris heard (under less than hi-fi conditions) were:
LES AMIS DE DJANGO
Hubert Rostaing (clt); Andre Ekyan (alt); Stephan Gra-

ppelly (vln); Maurice Vander (p); Henri Crolla (g); Emmanuel Soudieux (bs); Pierre Lemarchand (d).

Paris - 1958

Minor swing RTF broadcast

HENRI CROLLA, SA GUITARE ET SON ENSEMBLE:
Maurice Meunier (ten); Maurice Vander (p); Henri Crolla (g); Emmanuel Soudieux (bs); Jacques David (d).

Paris - June, 1955

Out of nowhere RTF broadcast

(Chris wrote to RTF after the broadcast for confirmation but received no reply)

7. **DJANGO REINHARDT AND STEPHAN GRAPELLE:**
January - February, 1949.

Rosetta was also issued on VSM(F)HTX(12'')40125

8. **DJANGO REINHARDT:** 1951
(*Improvisation sur le theme*) *Nuages* was also issued on VSM(F)HTX(12'')40276

9. Add the following to the discography:

DJANGO REINHARDT ET SON ORCHESTRE "BAL TABARIN":

personnel includes: Maurice Moufflard, Alphones Marlier. Suire (tpt); Maurice Gladieu, Pierre Remy (tbn); Gerard Leveque (clt); Andre Lamory (bar); Django Reinhardt, Joseph Reinhardt (g); unknown bs; probably Armand Molinetti (d).

Salle Pleyel, Paris - July, 1945

Good morning blues acetate

DJANGO REINHARDT:

Hubert Rostaing (clt); Django Reinhardt (g); others unknown. Broadcast for RTF,

Paris, November, 1947.

R-vingt-six

DJANGO REINHARDT:

probably Stephane Grappelly (vln); Django Reinhardt (solo g) unknown rhythm g; bs; d.

probably late 1940s.

unknown title

(With reference to the above unknown title, this is rumoured to come from the Nice Jazz Festival. However it does not come from the broadcast of February 28, 1948; the recording quality is different and the line-up differs in that a drummer is present. The performance must come from a disc as the needle jumps

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"BULL'S HEAD", BARNES

BRIAN PRIESTLEY WRITES: It has been drawn to my attention that a phrase in my review of the Phil Seamen LP "Now! . . . Live!" (March issue) could be interpreted as a slur on the "Bull's Head", Barnes and the musical policy of that establishment. This was certainly not my intention — if it had been, it would have been expressed in a less ambiguous form of words — and I should like to apologize to Mr. Albert Tolley of the "Bull's Head", and indeed to anyone else who may have read this implication into my review. Rather, my intention was the reverse for, by saying that pianist Tony Lee "seems to have been in the right place at the right time" to replace Roy Budd, I was suggesting that Mr. Lee should consider himself extremely lucky to play with Phil Seamen, Dick Morrissey, Ronnie Ross, and others who have been featured regularly at the "Bull's Head".

at the end. Any further information would be very welcome; Chris's address is 83, Church Road, Newport, Monmouthshire, NPT 7EH.)

Finally Chris comments on an entry in "Collectors' Notes" in December, 1967 from Jim Hayes, who said that he thought Django was present on Gramophone K8113 by Leo Marjane with accompaniment by Wal Berg et son Orchestre. "Charles Delaunay told me" writes Chris "that it is doubtful if Django is present. He said that Jean Sablon made some recordings with Wal-Berg in 1939 which feature a good guitarist who is not Django by any means. Also the two sides Jim mentions come from different sessions".

LEONARD FEATHER

APROPOS the entry under this heading in the January, 1969 "Notes", both Norman Jenkinson and Frank Dutton agree that John Postgate is correct in suggesting that the titles *Men of Harlem* and *Ocean motion* are reversed on German Brunswick 87.527. Frank is rather surprised that John (and I, because I too have a copy of the German Brunswick LP) did not spot that *Ocean motion* is an equally thinly disguised *Life on the ocean wave*. "A straightforward playing of Billy Kyle's neat, swinging paraphrase in the first chorus will be enough to make this plain!" chides Frank. The Morgan head is bowed and I know the Postgate pate is already in that position because John omitted a title — *I'm confessin'* — from the heading details of his review of Lester Young's "Giant of Jazz", Sunset SLS50008E in the January issue of this magazine. Frank also refers us to *Matrix* magazine No. 49 (October, 1963) for a complete break-down of soloists etc. from this April 20, 1939 session.

JAZZ ON TAPE

IN the January, 1969 "Notes" I referred to an Ellington tape (Pentape). Frank Dutton has written in to say that of the names I listed, only Clark Terry and Jimmy Hamilton are present and that the trombone may be heard on every track. Frank re-lists the details as follows: Clark Terry (tpt); John Sanders (v-tbn); Jimmy Hamilton (clt); Russell Procope (alt); Billy Strayhorn (p); Jimmy Woode (bs); Sam Woodyard (d)

Probably New York City - 1956
Rubber Bottom Pentape RT.800
Way back blues -
Where's the music -
Play the blues and go home -

Frank makes the point that this session contains some of the very few examples of Procope's alto (apart from the notorious I-sing-it-in-my-sleep *Jam With Sam* solo which Russ has been trotting out for the last eighteen years) and that the four titles would make a good issue on disc.

CHICK BULLOCK

MY good friend Norman Jenkinson has written in with some interesting comments on various Chick Bullock-Ted (not Teddy) Wilson-Jack North sessions for Panachord. Norman writes "Rust's Volume Two lists, under Chick Bullock, a session of February 1, 1935 which produced 16790- *I'm goin' shopping with you*. Rust gives this title as 'rejected?' but in fact it came out here on Panachord 25749 under the by-line 'Ted Wilson And His Orchestra'. I have three other titles from the session, two listed as by Wilson (-1) and one by Jack North and His Orchestra (-2).

16791-1 *My heart is an open book*-1 Panachord 25727
16792-1 *I was lucky* -2 Panachord 25722
16793-1 *A little white gardenia* -1 Panachord 25727

The most interesting side is *My heart*; this has a xylophone intro, solo and coda that has the light, incisive swing that can surely only be Red Norvo. He is not in evidence on any of the other sides and while he has played piano on a similar Dick Robertson session, a piano can be heard accompanying him in the rhythm section so it does not seem that he played piano for the remainder of the date unless there was a swap around in the personnel. Another 'Ted Wilson' session which is probably a Chick Bullock date (he does all the vocals) was made in March, 1935:

17168-1 *I won't dance* Panachord 25777
17169-1 *If the moon turns green* Panachord 25748
17170-1 *According to the moonlight* Panachord 25777
17171-1 *Clouds* Panachord 25759

These Wilson/Bullock sides are fairly commercial but most feature good trumpet (Sterling Bose?), clarinet or trombone solos".

BILLY ECKSTINE

TONY Williams would like to correct a part of the Eckstine listing in Jepsen (page 374, Volume 3). The titles in the matrix block 257 - 264 are all by a small group and Tony suggests the personnel and date are as follows:

BILLY ECKSTINE:

Al Killian (tpt); Billy Eckstine (vcl, v-tbn); another tbn (probably Gerald Valentine); Sonny Criss (alt); Wardell Gray (ten); Warren Bracken (p); unknown g; Shifty Henry (bs); Tim Kennedy (d)

Los Angeles - April, 1947

N257	<i>All of me</i>	National 9041, LP2001, Rendition EP114, EmA MG36010, Regent MG6052
	<i>There are such things</i>	National 9096, Regent MG 6054
	<i>Where are you?</i>	Regent MG6054
N260	<i>Blues for sale</i>	National 9041, 9132, EmA EP6040, MG26025, MG36029, Regent MG6053
N261	<i>What's new</i>	National 9096, Regent MG 6058
N262	<i>Serenade in blue</i>	National 9132, Rendition EP 114, Regent MG6058
N263	<i>Solitude</i>	National 9086 Rendition EP 114, EmA NG36010, Regent MG6053
N264	<i>Sophisticated lady</i>	National 9049, Rendition EP114, EmA MG36010, Regent MG6053

KAY STARR

THE reissue of some of Kay Starr's mid-forties Crystalette sides on Sunset SLS50019 has caused Mike Doyle to do some investigating. The Sunset LP contains ten titles; these ten, plus another six (*Love me or leave me*, *Who's foolin' who*, *All of me*, *Dixieland band*, *Stardust* and *Where or when*) appeared here some years ago on London HA-U2039. Some microgroove reissues have, for some reason best known to the record companies involved, been edited slightly. Mike lists the cuts as follows: *Sweet Lorraine* (piano solo edited on microgroove reissues), *Who's foolin' who* (piano intro edited), *Honeysuckle rose* (clarinet solo edited), *Baby won't you please...* (tenor and clarinet solos edited), *St. Louis blues* (guitar intro edited). He has checked *Love me or leave me*, *Stormy weather*, *Dixieland band* and *After you've gone* against the original 78s and finds they are complete. *I cried for you* on microgroove is an alternative take to the 78 and is complete. *Sunday* on LP is another alternative take but may be edited. Mike has not been able to check *All of me*, *Lull in my life*, *I'm confessin'*, *Stardust* or *Where or when* against the originals but suspects that the first two may be edited and thinks that a piano intro on the last-named title may have been excised. Mike points out that the numbers impressed in the shellac of the 78s are control numbers, not matrix numbers, and are not a true guide to breaking the titles down into sessions (as has been done, incorrectly, in Jepsen's listing). One oddity was Crystalette CR642 which Mike lists as under:

S1284	<i>Who's foolin' who</i>	as by "Mystery Star (vocal)"
S1296	<i>After you've gone</i>	as by "Mystery Star and Kay Starr (vocal)"

"This disc" writes Mike "is a re-cut of S1236 (*Who's foolin' who*) and S1206 (*After you've gone*). S1236 has been re-recorded at about fifty-eight revs. per minute to give the impression that the vocal is by a young male (or female) coloured singer. S1206 is the same as S1236 for the first part (at slow tempo) and when the tempo is increased, the disc is recorded at its correct (78 rpm) speed".

All this falls into the category of a vague and frustrating (but very interesting) discographical period, i.e. the west coast during the 'forties. Small record labels sprang up overnight, issued a handful of 78s (badly distributed and therefore difficult to come by nowadays) and quietly folded their tents before discographers could get at the files, if indeed any record of events was ever kept.

EARL COLEMAN

TONY Williams, whose continuing story of Charlie Parker on record is appearing in *Discographical Forum* (obtainable from Malcolm Walker at 98A Oakley Street, Chelsea, London, SW3) is now in almost day-by-day corres-

pondence with Ross Russell. Tony promises several never-before items of discographical information on the Parker Dial sessions in latter issues of *Forum*. Meanwhile he has given me some usual information on the very last Dial date:

EARL COLEMAN:

Earl Coleman (vcl) acc Fats Navarro (tpt); Don Lanphere (ten); Linton Garner (p); Al Casey (g); Jimmy Johnson (bs); Max Roach (d)

New York City - November 29, 1948

D1161	<i>I wished on the moon</i>	Dial 756
D1162	<i>Guilty</i>	- Prestige 905
D1163-C	<i>Yardbird Suite</i>	Dial 753
D1164-A	<i>Stranger in town</i>	-
D1165	<i>As time goes by</i>	Dial LP212, Prestige 905
D1166-A	<i>Move -1</i>	Dial LP212, Vg(E) LDE006
D1166-B	<i>Move -1</i>	Dial 1033, Jzt J1245, Blue Star (F) 181

-1 omit Coleman and Casey. Issued as by Fats Navarro Quintet.

This clears up the mystery of the guitarist (mentioned in this column some time ago) and the recording date.

PAUL GONSALVES

RON Salmon of Bushey, Watford, anxious to give credit where it is due, says that Max Jones seems to have been the first writer to question the correct solo identifications on the World Record Club Gonsalves-Tubby Hayes LP (see the January, 1969 "Notes").

STEREO

FRANK Dutton has a semi-concealed stereo LP. His copy of the Ann Williams "First Time Out" LP on Egmont AJS.17 appears to have one side pressed from a mono stamper and the reverse from a stereo one.

MICHAEL GARRICK

LAST October I went along to St. Paul's Cathedral to hear the first jazz concert in Christopher Wren's masterpiece. This was a performance of Mike Garrick's "Jazz Praises", a collection of settings of hymns, psalms and pieces inspired by liturgical works for jazz sextet and choir. I came away feeling I had been present at a happening of some significance and I was very pleased to receive an LP, recorded at the Cathedral during the concert. I shall review it in due course. Meanwhile readers may like to note that this twelve-inch LP, complete with a sleeve depicting the cathedral flood-lit and containing some splendid playing by the sextet (Ian Carr on trumpet and fluegel horn, Jimmy Philip and Art Themen on tenors, flutes clarinets, Mike playing the cathedral organ, Coleridge Goode on bass and John Marshall on drums) together with fine singing by the combined choirs of St. Michael The Archangel, Aldershot, singers from the university choir of St. Nicholas, Leicester and boys from Farnborough Grammar School is now available on Airborne NBP0021. This may be obtained from The Distributor, 4 Lambourne Gardens, Enfield, Middx for 30/- plus 2/6 for postage and packing. Cheques should be made out to Airborne Records.

GLENN MILLER

THE recent reissue of the sides made in Paris during the spring of 1945 by various groupings of soloists from the Glenn Miller band on French CBS has inspired Mike Doyle, that indefatigable checker of 78s against microgroove reissues, to listen again to the original Esquire 78s, the Jazz Club Francais (JCF) issues to which he has access and the new CBS LPs. Generally speaking the new LPs are straightforward reissues of the previous releases but there are a few exceptions. The Esquire *You're driving me crazy* is from matrix ST1358 (*Jazz Directory* is wrong on this point) while the JCF and CBS issues of *Crazy* use matrix ST1357-3. According to *Jazz Directory* the JCF release of ST1358 was wrongly titled *Indiana*; it seems that this track has not reappeared on LP. Incidentally Mike reports that the version of ST 1229-2 (*Beatin' the*) *Hallelujah (drums)* on the Esquire 78 is "edited" in the sense that it appears to skip a groove, obviously a fault in the original dubbing from a JCF disc to make a dubbed master.

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DELTA COUNTRY BLUES by Mike Leadbitter **BEALE STREET USA/WHERE THE BLUES BEGAN**

(Published by Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex. Price 5/- and 3/6 respectively; post free if ordered together, otherwise sixpence extra per booklet.)

EARLY postwar blues activity, as Leadbitter's booklet shows, makes a rewarding and exciting study. The author is beyond doubt the leading authority, and here he provides a great deal of information on the situation in the Delta and Arkansas during the late 40s and early 50s. Artists discussed include important ones like Howlin' Wolf, "Sonny Boy Williamson II" (Willie Miller) and Elmore James, as well as lesser figures - the Charley Booker-Houston Boines group, the circle of Sunny Blair, Junior Brooks, Baby Face Turner and Elmon "Driftin' Slim" Mickle, Doctor Ross and Joe Hill Louis, and so forth. The facts are partly new, partly familiar to readers of *BU*, but this is the first time they have been assembled in any general survey, and the picture of "Delta" activity, though still confused, is much clearer than any enthusiast could have seen it before. Leadbitter and Slaven's *Blues Records 1943-1966* is, of course, a necessary companion, and in this line of country it seems to be reliable. (Readers are warned, however, that reliability is not the book's distinguishing feature; much easily-checkable information, e.g. on Bluesville and Folkways LPs and - particularly - European "Festival" recordings, is surprisingly untrustworthy. I shouldn't stray on to this topic, were it not that no searching review of *BR* seems likely to appear now, and readers should not be persuaded by *BU*'s ecstatic publicity to believe that the book is either as full or as authoritative as it should have been.) Discrepancies between discography and booklet are very rare (is the date for Junior Brooks's session - and Elmon Mickle's first one - 1951 or 1952?); typesetting accidents are more frequent (see pages 19, 29-30, etc.)

Followers of *BU* will know better than to expect any felicities of style. They will also be used to Leadbitter's taste; but they may be surprised even so by his remark that Willie Miller, "Sonny Boy II", "was in actual fact a far better vocalist and harmonica player" than John Lee Williamson. *BU*'s usual defence for this sort of nonsense is "it's one man's opinion"; the question, of course, is whether men who hold such opinions should be given any opportunity to air them. The quoted lyrics are of mixed interest ("I am) no expert on 'blues' as songs", remarks Leadbitter), but they are generally accurately transcribed, and relieve the rather bald narrative, as do the numerous photographs and the two maps (of the upper and lower Delta). Most readers would surely have welcomed a list of relevant articles (e.g. those by Welding and Evans) and recordings, particularly British reissues (such as those on pwb, Highway 51 and Ember), but the provision of such equipment seems to be foreign to *BU*'s policy. Nevertheless, the booklet is extremely informative, essential to the researcher, and well worth its low price.

Beale Street USA sheds light of quite a different quality. It was prepared by the City of Memphis Housing Authority as part of a redevelopment scheme, its purpose being to "catalog....conditions on Beale Street during its heyday....between 1890 and 1910." So there is no matter of specific 'blues interest', except for a photograph of a curious jugband (reproduced, with names, in *BU* 61), and not much for the jazz fan except some handy information and snaps; what the booklet does convey is an absorbing picture of some aspects of Beale life, economic and social, from about the middle of the last century onwards. It thus puts some flesh on the skeleton of references in blues lyrics, musicians' reminiscences and so on. For instance, there's a shot of that celebrated junction at

Fourth and Beale. The difficulty of obtaining the standard books on Memphis makes the republication of this report specially welcome. And it is good to see *BU*'s well-earned prosperity mirrored in these attractive productions.

TONY RUSSELL

JAZZ CATALOGUE, VOLUME 8 - compiled by George Cherrington and Brian Knight. (Published by Jazz Journal Ltd., The Cottage 27 Willow Vale, London, W.12. Price 17/6d.)

THE present catalogue covers all jazz and blues releases issued in Britain during 1967 and is, without doubt, the most comprehensive in the series to date. Not only have the compilers been thorough in their coverage of labels - limited edition items are included - but there is a tremendous amount of newly published information on matrix numbers and recording dates, particularly on such labels as Capitol, Mercury, Verve and Atlantic. The liberal interpretation of what comprises jazz has meant the inclusion of information on such bands as Harry Roy and Lew Stone in addition to the more familiar fringe artists. The first 170 pages cover releases by alphabetical artist listing, the final 44 pages collections in alphabetical record label sequence. The production is by litho and is very clear, the page size 8¾" 5½", there is a stiff cover and spiral binding that results in all pages lying flat when referred to. My only criticism, and it is a minor one, is that the proofing seems a little wayward on occasion, though none of the errors are serious. I am not averse to humour creeping into discography but the retitling of Earl Hine's *Bubbling over* to become *Bubbling over beer* hardly qualifies.

A new departure in this edition of *Jazz Catalogue* is the inclusion of quite lengthy footnotes in a couple of instances, those dealing with the question of who played sax on some early Ellington records being particularly intriguing. The early editions of the catalogue were useful as an easy source reference to what records were issued in a particular year, and this essentially functional aspect of the publication still applies. In addition, the amount of new information contained in the present catalogue makes it a desirable item for all discographers, in the past couple of years *Jazz Catalogue* having developed from being a summarisation of available information to a scholarly work in its own right. Unfortunately Colin Johnson's bibliography of jazz writings is no longer a part of the catalogue, but the discographical material, always the major section, is now so well researched that this annual publication can be justly considered indispensable to anyone with the slightest interest in the subject.

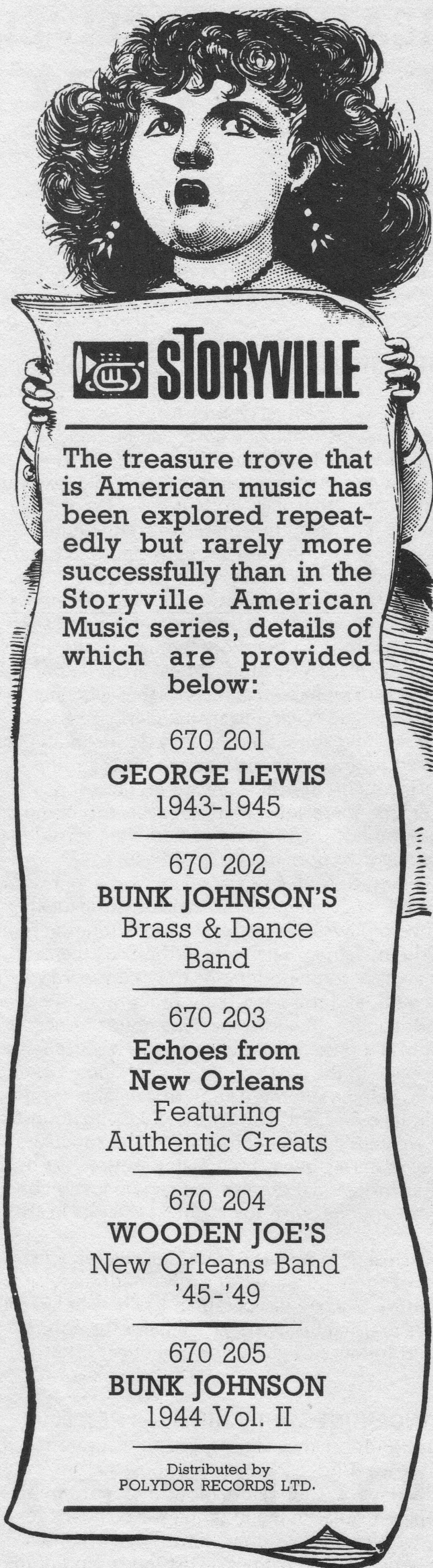
About the only two British jazz magazines not considered worthy of mention in the list of those consulted for information are *Jazz Journal* and *Jazz Monthly*. As one discographer has developed the habit of writing letters praising his own work maybe the editors of these magazines should follow suit and write one sweet letter to themselves.

ALBERT MCCARTHY

REGAL/REGAL ZONOPHONE MR.1 SERIES and REX 8000 SERIES by Jim Hayes (Published by Jim Hayes, 22 Empire Road, Liverpool. L21 8HR. Price 4/6d. each including postage)

JIM Hayes's 'Catalogues Monthly' continue to appear regularly, maintaining the standard format of 10½" x 8¾", with excellent duplication. The two under review contain alphabetical artists listings, artist index, and numerical catalogue index which enables one to swiftly check cross backings.

The Regal/Regal Zonophone MR.1 listing runs from MR 1 (March 1930) to MR 999 (September 1933), the Rex listing from 8001 (September 1933) to 8999 (April 1937). Neither are, of course,



particularly strong in jazz issues though there are the odd items by artists such as Joe Venuti and Cab Calloway on Rex and a number of 'hot dance' items on Regal/Regal Zonophone. In the main these labels specialised in then currently popular dance bands and singers plus items by cinema organists, brass bands and comedians. Billy Cotton would appear to be the most popular Regal/Regal Zonophone artist, with 105 records issued in 3½ years, while on Rex the honours are divided between Jack Payne (79 releases), Primo Scala and his Accordeon Band (113 releases), and Jay Wilbur and his Band (108 releases), again in a 3½ year span. That some aspects of popular entertainment do not change is proved when one notes that a Mr. Sam Carson offers *The Ould Orange Flute* on MR 597, while a Mr. Seamus O'Doherty counters with *The Boys Of Wexford* on MR 129. A few artists listed here continue to record today - Harry Mortimer, Reginald Dixon, Larry Adler and the Mills Brothers for example - while amongst the more intriguing items are Ras Prince Monolulu and his Friends declaiming *I got an 'orse* (MR 812) and a Cup Final 1932 Souvenir *Meet The Arsenal Team/Meet The Newcastle Team*. Regal/Regal Zonophone, incidentally, issued a number of authentic country-and-western records.

For those who are interested Mr. Hayes is sending out additional sheets headed Disc Data which list matrix numbers on series covered, and Fact 'N Fancy which has started by outlining English 78 labels with a catalogue of less than 100 issues. Ultimately Mr. Hayes hopes to document every British label that issued 78 rpm record, a mammoth undertaking when one considers that he has to reconstruct his information from many sources - there were no publications like *New Records*, *New Singles* or the *Gramophone Popular Catalogue* issued in the pre-microgroove era. Popular music, mirroring the society of its day, has always interested me and I find these listings fascinating. There is no doubt, however, that Mr. Hayes's publications only attain a very limited circulation and I would urge readers interested in his work to support him to the best of their ability, ALBERT MCCARTHY

READERS' LETTERS

Blues Piano Volume

I AM writing to a number of blues/jazz magazines in this country with a request that they publish an appeal on behalf of my project; I have every intention that, within the next year or so, I shall compile a book with a basic theme of Barrelhouse and Blues Piano. I shall be acting mainly as editor but should write such parts as are necessary to link research and the contributions of others.

I should like to proceed as soon as possible and would welcome hearing from collectors who can help in this project by supplying information or in any other way.

ROBERT RUSSELL-CALDER, 22 Glenlee Street, Burnbank, Hamilton, Lanarkshire, Scotland.

Let The Big Bands Blow

IN MARCH'S edition of *Jazz Monthly*, Mr. Dave Gelly commented, quite rightly, on the lack of interest in the Miles Davis group of 1948/1949 and the difficulty facing Gil Evans in keeping together a large group. In his emphasis to drive home this point, Mr. Gelly was more than a little unfair to Count Basie, Woody Herman and Buddy Rich, who apart from Ellington seem to be the only people keeping more than a dozen musicians together over a significant length of time.

Obviously the problems of economics and changing personnel are the main headaches facing such leaders. Mr. Gelly criticised them for playing safe in their musical policy. Count Basie, in a *Melody Maker* interview, admitted that he had grossly underestimated the demands of his audience. (A fault not unknown to Duke Ellington.) Buddy Rich seems to have adopted a policy of playing current pop tunes and it seems left to Woody Herman to bolster the ranks of his band with a variety of stalwarts such as Cecil Payne, Nat Pierce, Joe Alexander etc. (If Herman wasn't keeping a regular band together, where would we get the chance to see such musicians I wonder?)

Perhaps the large group is now virtually obsolete? As with Gil Evans and Miles Davies, the group should be built up around a soloist or, as with the seemingly forgotten Gerry Mulligan Concert Jazz Orchestra, around a small group. It now seems that men of the calibre of Mike Westbrook and Graham Collier have to tackle the problem of writing for a large group, once they have overcome the financial aspect that is.

Unfortunately, as mentioned by Mr. Gelly, a vicious circle appears. Young musicians who want to practice large group arrangements, usually are confronted with something in a Basie/Hefti style. However, if such groups or stage bands, as they are known, did not function, where would Messrs. Herman, Rich, etc. get sidemen they can afford to pay? This is the problem that has faced everybody from Quincy Jones through to Gil Evans. Perhaps the big band as we know it will have to go "underground" and make do with occasional performances and recordings in the hope that commercial success will follow, as with Don Ellis, Thad Jones-Mel Lewis and Duke Pearson.

It would seem ironic that the much vaunted Kenny Clarke-Francy Boland Orchestra which has emerged in similar circumstances, has not taken advantage of the situation. Being virtually a "dream band" with consistent soloists, the arrangements built up around such individuals are both disappointing and downright unadventurous. (At a recent concert at Birmingham Town Hall the Clarke-Boland Band made rather a pallid showing when compared to the Woody Herman concert the previous year. Here the Herman Herd had been stuck in heavy snow for three hours, had not eaten and had to make the latter part of the journey on foot through a snow-storm, and then gave over two and a half hours of what big band jazz was all about.)

Obviously the promoters of big band concerts have to make careful calculations but with the pathway opened by Herman, Rick and Basie, perhaps the time is right for a tour by a more unpredictable group - the joint concert by Mike Westbrook and Dizzy Gillespie whetted more than a few appetites. (Earl Hines having Budd Johnson and Co. trudging on and off stage at regular intervals at Wakefield Theatre Club did not do many people's health much good.) Perhaps the stagnation in modern writing for a large group lies with the leaders themselves. The problems of temperament and paying the bills may possible, and unknown to themselves, have reduced the current band leader to little more than the man at the front who introduces the band, with the hope that inspiration will come from within the band through the soloists or arrangements. Buddy Rich, sitting behind his drum kit, is in no position to signal extra choruses-something which Don Ellis did in a slick fashion and, peculiarly enough, so did Woody Herman on his last three visits. This brings us back to Mr. Gelly's lament that modern writers do not get the chance to show their skills, bound as they are by the traditions of the big band.

There will probably never be a second coming. The dance band era ended the day after Pearl Harbour. New talent will have to influence the established bands or, how easy this is to write, take the plunge and form their own large group. Eventually they may tour or perhaps make a record. One can only hope. Things can't be that bleak. I read somewhere that Maynard Ferguson had featured John Surman recently in a concert.

So still the problem remains for the artistically adventurous group - money. If we all had our say on what our income tax was spent on, then things would be different. Concorde would still be on the drawing board, but there would be some wonderful bands about.

A.J. GARDNER, Goole, Yorkshire.

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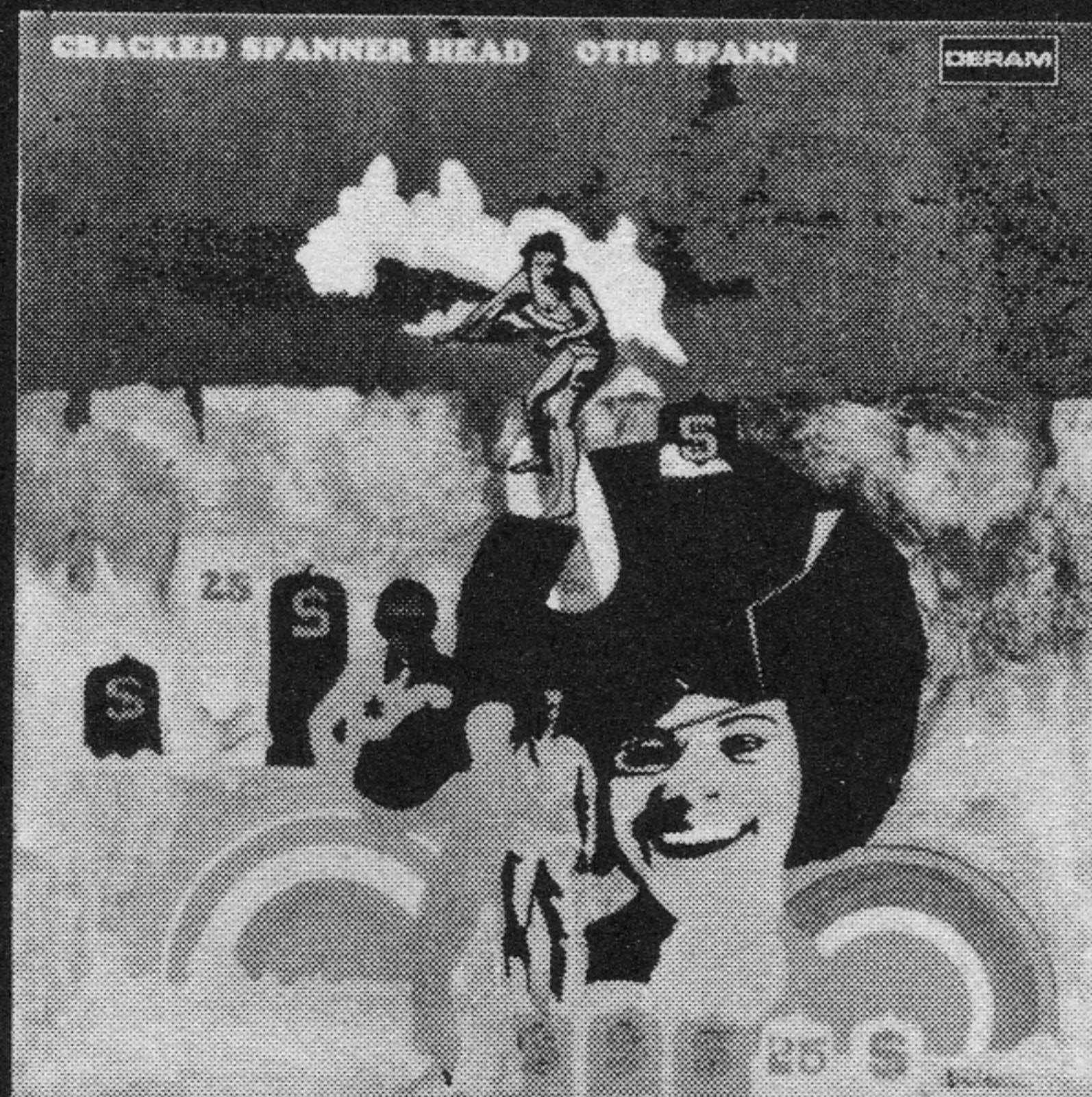
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